

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NEW YORK: SATURDAY, NOVEMBER 29, 1879.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Ohio.

Nov. 20.—Grand Opera House: The business at the Grand the past week has been only fair. Miss Davenport opened as Rosalind in *As You Like It*. Mr. Rice has greatly improved since his departure from the stock of this house, three seasons past. John T. Raymond to-morrow in Woolfer's Roost. Dec. 1, James A. Herne and Katherine Corcoran.

Pike's: Barney Macauley, "nigh onto fifteen years" a manager and actor in this city, appeared during the week in *A Messenger from Jarvis* section. The company are all deserving and work well. To-morrow, F. C. Bange as Dan'l Druce. Dec. 1, 2 and 3, Joseph the pianist; 4th and 5th, and afternoon of the 6th, Adelaide Neilson.

Heuck's: The Pat Rooney comb. close this evening a very good engagement. To-morrow, Harry Webber in *Nip and Tuck*. Coliseum: C. W. Barry in his drama, *Broken Fetters*, closes this evening a weak week's engagement. National: J. W. Ward is expected from the East to-morrow with a co. of specialty artists for a Thanksgiving opening.

Items: The Elks last Sunday evening at their temple, gave an enjoyable entertainment. This evening at the Grand Opera House Annie Barclay of Cincinnati is to appear as *Parthenia* in *Ingomar*. She will be supported by Ed. Arnett, Walter Bonn, Harry Rainforth, etc.—Landy the Photographer shipped yesterday by Adams' Express a massive box to John McCullough, National Theatre, Washington, D. C. The contents was a large portrait of the tragedian, the work of our rising artist. A few weeks ago Landy made another such shipment to Robinson and Crane, Baltimore, Md., C. O. D. \$183. The portrait being of those two comedians as the two Dromios.—Manager Snellbaker will probably take a specialty co. to New Orleans shortly.—Charles Young, an ambitious comedian of this place, has gone to Leadville.—The Julia Hunt comb. will appear at Robinson's Opera House during Christmas week.—It is said of Barney Macauley that as long as he was manager here he would never accept a benefit.—Harry Rainforth and wife (Florence Barrett), late of Wallack's comb., are about to organize a company to take in the neighboring towns.—T. J. Hawkins of Grand Opera House has joined Minnie Cummings' co. as comedian.—Julia Bennett, the skipping-rope dancer, was married on the 20th to Tom McGill of the Irish firm of McGill and Ryland.

—The last we have heard from Anna Boyle is that she was at Macon, Ga., last week, supported by a bevy of amateurs from Atlanta.

COLUMBUS.

Nov. 22.—Comstock's: Tony Denier 18th, to large house. Tony's printing is better than his show, although the latter possesses several good features, George H. Adams being the best. What a pity Humpty Dumpty troupe don't have ideal, graceful Columbianes. They are generally ugly and thin, or fat and awkward. The Boston Quintette Club played to a large, delighted audience. Coming: Pat Rooney's comb. 26th and 27th, with Thanksgiving matinee; Emerson's Megatherians 29th; New York Criticism co. Dec. 3 and 4; Carlotta Patti 5th.

Grand: Haverly's Mastodons 21st and 22d, gave excellent entertainment to big houses. Everything new. Their burlesque circus "takes the cake." Coming: Rankin Brothers' Ichthyosaurus Minstrels 27th, with matinee. The Rankins are Columbus boys, and have taken in some of the Austin & Wier party. It is to be feared they will not "live always," as the name will prove too much for them. Possibly Adelaide Neilson Dec. 1 and 2.

Items: The Messrs. Comstock have recently fitted up an office in elegant style in the Opera House block, just opposite their box-office, where agents and managers will be pleasantly welcomed.—Mark L. Townsend, agent for Pat Rooney, has been in the business nineteen years.—Col. John Murray, ticket agent for Sells' Brothers' circus, has returned to spend the winter.—The so-called "Col." Morris-Miller completely overwhelmed Gus Frohman, Haverly's treasurer, by refusing to recognize your correspondent's credentials. It is a shame respectable managers have to deal with such a know-nothing as this Miller, who is simply a servant and hanger-on of the theatrical profession.

CLEVELAND.

Nov. 22.—Euclid Avenue Opera House: Den Thompson has just closed an enormously successful week. Packed houses were the rule nightly. 24th, and week, Criticism Comedy co. They open in our Daughters, Dec. 1, one week, Haverly's Mastodons.

Academy: Closed last week until Friday night, when a co. of would-be professionals (a sort of "go-as-you-please" party) headed by Edward Woditsky, and styling themselves the "New York Grand Theatre co.," attempted to do Enoch Arden, followed by The Two Orphans on Saturday. This house will be closed during the present week, with exception of 26th and 27th, when the Hyer Sisters appear, supported by Sam Lucas, who has recently joined the co. They also give a Thanksgiving matinee.

Tabernacle: The Litta concert 27th promises well.

Theatre Comique: Week of 14th, the Duncan comb.

Items: Excepting the Den Thompson "boom," theatrical matters have been very quiet here the past week.—John Ogden, now with the Criticism co., was formerly a member of the Opera House stock.—The theatres have not for years been so well patronized as this season.

SPRINGFIELD.

Nov. 21.—Black's Opera House: Haverly's Mastodon Minstrels 19th, to big house. Immense show. John Denier's Pantomime House in Humpty Dumpty 20th, poor house. Harry Webber's Nip and Tuck comb. 21st,

to a jammed house; every one pleased. 25th, Rooney's comb. Rooney always draws a big house here. Dec. 3, Mendelssohn Quintette Club. Items: Harry Webber's Nip and Tuck comb. have the finest printing, lithographing, etc., of any troupe that has visited the city this season.—The New York Mirror can be had every Friday evening at Pierce & Co.'s.

DAYTON.

Nov. 20.—Music Hall: Buffalo Bill 15th to \$800 house. Haverly's Mastodons 18th to large house. Best minstrel show here this season. Tony Denier's Pantomime 17th to large audience. Coming: Barney Macauley Dec. 2, Adelaide Neilson 3d, Helen Potter's Pleiades 4th. Gebhart's Opera House: Harry Webber's Nip and Tuck comb. will be here on the 22d.

AKRON.

Nov. 22.—Tuesday evening John McCullough presented *Virginia* to a full house. The support was excellent. Item: Prof. Anderson, magician, gave an entertainment Friday evening.—The John Denier Humpty Dumpty comb. has cancelled 27th.

ZANESVILLE.

Nov. 24.—Our New Opera House is fast approaching completion; the frescoers are now at work. Coming: Mme. Rentz's Female Minstrels, under management of Kit Clarke, 28th, and Pat Rooney 29th.

NEWARK.

Nov. 20.—Pat Rooney heavily billed for 28th. Mme. Rentz Dec. 1.

West Virginia.

WHEELING.

Nov. 22.—Opera House: Tony Denier's Pantomime troupe to crowded house 17th. John McCullough followed 20th, 21st, 22d, with marked success. Mme. Rentz's Minstrels announced for 27th.

INDIANA.

EVANSVILLE.

Nov. 22.—Opera House: Annie Pixley played *M'Liss*, supported by McDonough and Fultor's comb., for three nights this week to poor business. She is most certainly a talented and versatile artist and a superb vocalist, and ought to have a better play. Miss Pixley ought to be in burlesque, and the writer knows a manager who will gladly give her \$200 per week to join his musical organization. Rice's Surprise Party play *Horrors* on Nov. 22, under the local management of T. J. Groves. Items: Theodore Tilton lectures at Evans' Hall, Dec. 1; O. D. Byron and co. 6th; Barney Macauley as Uncle Dan'l, 9th; Saville & Lee's Opera co. 11th, 12th; John A. Stevens in *Unknown*, 13th. John Albeck, manager of the Apollo Theatre (a Summer theatre), has made an engagement with Nick Norton, now at Emmet's Academy, Chicago, to run his place next season. Hugh Fay has managed it for several seasons past—Grove's Boarding House comb. was booked for Nov. 26, and 27, but have backed out, and will take the "boarding-house" along the route till they get home.—Fred Miller expects to join the Gilberts in about three weeks.—Col. Ingersoll is to lecture here shortly.

INDIANAPOLIS.

Nov. 22.—Park Theatre: The Denier Humpty Dumpty comb., a company of thorough good artists in their respective lines, the last two nights of the past week, closing 22d. Attendance good throughout. Opera House: Harry Webber's Nip and Tuck troupe the 17th, remained four nights to good business. Emerson's Megatherians 21st and 22d. Large attendance. Company about the same as last visit. Crone's Garden: Harry Mack and brother in their rifle and pistol shooting; Maura and Leon, gymnasts; Whitfield, character impersonator, and the drama, Kathleen Mavourneen, were the attractions the past week. The drama was admirably presented. The attendance has been profitable to the management. Items: W. H. Allen, the manager of the defunct minstrel organization bearing his name, represented Bob Ingersoll during his engagement here.—I am indebted to George Adams of the Denier party for favors shown me, and I commend him to the care of MIRROR representatives.

TERRE HAUTE.

11th, Barlow, Wilson, Primrose & West's Minstrels to good house. Their performance with few exceptions was greeted with thunders of applause. 20th, Emerson's Megatherians, to one of the largest and most refined audiences that ever filled our Opera House (seating capacity 1,300). Their route is Indianapolis Friday and Saturday, Louisville, Ky., three nights following. 21st, McDonough & Fultor's M'Liss comb., to fair and appreciative audience. They give two more performances, Saturday night and matinee, when the house will be well filled. Adelaide: New faces—Lou Ranford, Cherrie Chapman, Parker Sisters, Johnnie, Jesse and George Garland, Tom Martin and William Wade.

RICHMOND.

Nov. 22.—Phillips' Opera House: Haverly's Mastodons 17th. Regardless of the high admission price and the inclemency of the weather, they opened to fair business. Wallack's Four-Star comb. 18th, to moderate audience. The co. is a first-class one and deserved a much warmer reception. Tony Denier's Humpty Dumpty troupe, with Geo. H. Adams as *Grimaldi*, to good business 20th. Route as follows: Olympic Theatre, St. Louis, one week, commencing 24th; week after at Haverly's, Chicago, then a week at Cincinnati. Coming, Richmond and Von Boyle 9th.

PORT WAYNE.

Nov. 22.—Academy: 18th, Barlow, Wilson, Primrose & West's Minstrels, to a capital house and pleased audience. 20th, Nick Roberts' Humpty Dumpty show to empty benches. Olympic: E. T. Stetson in *Keatuck and Neck and Neck*; good business all week.

LAFAYETTE.

Nov. 23.—Opera House: Emerson's Megatherians to good business. Good show. Coming: Frederick Paulding 24th and 25th in *Hamlet and Fool's Revenge*. Rial & Draper's Uncle Tom's Cabin co. 29th.

KENTUCKY.

LOUISVILLE.

Nov. 21.—Macauley's: A poor attraction has been offered the past week—viz.: Rial & Draper's Uncle Tom's Cabin co., and business has been correspondingly light. Ed Arnett, who was called upon to take part, was the only person in the co. who was worthy of mention. Booked: 24th, Barney Macauley; Dec. 1, 2 and 3, Oliver Doud Byron and his reconstructed *Across the Continent*; Dec. 4, 5 and 6, John T. Raymond. Davis' Theatre: The opening attraction secured by Manager Warner was Buffalo Bill, who came the 20th, for three nights, to packed houses, and gave a very pleasing entertainment. The house has been fitted up in first-class style, and from its location, I

predict it will soon become one of the leading theatres. Manager Warner assures me that he will treat only with the best combinations on the road. 24th, Richmond-Von Boyle co., to be followed by Sargent's Contempt of Court co.

Library Hall: Booked, 25th, 26th, Emerson's Megatherians.

Metropolitan: The French Spy, with Morlacchi in the leading role, has been given during the past week in a manner highly creditable to the management. 24th, Jos. Proctor in *Nick of the Woods*.

Knickerbocker: The usual large business. Retlay and Alton, gymnasts: Fred Roberts, a motto singer, who was retained from last week; Nellie Crawford, serio-comic; Crawford Bros. in song-and-dance; Moore Sisters in duets; Lizzie Derious, pleasing vocalist; the Grays, Will and Frankie, in their specialty entitled *Oddities*; Tommy Adams in changes; Annie Raymond in vocal selections; and Max Hugo in feats of strength. All the above people close 22d. 24th, Emma Hoffman, Alice Somers, Baby Kinchart, Cincinnati, Mason and Wesley, Edith Lyle and Charles Glidden.

Items: The lightest business of the season was done at Macauley's this week by the Rial & Draper co. in *Uncle Tom's Cabin*.—Manager Baker's benefit at the Knickerbocker was largely attended.—Haverly's Mastodons play an engagement in this city at an early date.—The proceeds of the two performances given on the 21st at the Metropolitan were turned over to the Irish Aid Committee, and a handsome sum was realized.—Charles Emmet (*Dashing Charley*) is now interested in a *Frailty's Garden*, Jeffersonville.

ILLINOIS.

CHICAGO.

Nov. 23.—McVicker's: A good business has been done by the Marezek Opera co. in the veteran Max's new work, *Sleepy Hollow*. Charles Turner (whom I last saw in Kelly & Leon's minstrel quartet not so very long ago), J. G. Burnett, W. C. Gardner, L. Fink, Annie Montague, Florence Rice Knox, and Ada Whitman filled the principal characters, and pretty little Annie Shaffer looked as doll-like as usual. 24th, Marezek kindly puts on *Pinafore*. The Bohemian Girl and *Chimes of Normandy* will also be given during the week. Dec. 1, Annie Pixley in *M'Liss*.

Haverly's: I sufficiently commended Neil Burgess' *Widow Bedott* upon its first production here. Burgess' clever characterization will, I am sure, bring the comedian and "Nasby" Locke much fame and pecuniary profit. A new character, Dot, the daughter of Elder Sniffles, and beloved by Fred Harriman, has been written in. Otherwise piece and cast remain unchanged. Business has been very good. 24th, Fanny Davenport and co. in *Pique, Divorce*, As You Like It, *London Assurance* and *Oliver Twist*. Dec. 1, Tony Denier.

Hooley's: The eminent tragedian, Lawrence Barrett, has appeared this week to meagre houses in the title role of W. D. Howells' *Yorick's Love*. Barrett's *Yorick* is a great piece of acting, and ought to have filled the house nightly. Eben Plympton, Ellen Cummins, J. H. Grismer, E. A. Locke, J. B. Curran and Carry Wyatt excellently supported the star. At the matinee 19th, Money was given to a very thin attendance, which probably accounted for the spiritless rendering of the piece. 22d, Marble Heart at matinee and Julius Caesar at night. Next week Mr. Barrett plays in the succession named—*Richelieu*, *Hamlet*, *Ruy Blas*, *Janie Harbelle*, *Julius Caesar*, *Shylock*, *David Garrick*, *Yorick* and *Richard III*. Dec. 1, J. T. Raymond. The Criticism co. return here in February and produce Will Eaton's *Triple Courtship*.

Olympic: Of course the interest in Wm. Gill's new co. has been considerable since the announcement of its formation. As the best comedian of the Colville co., Gill has become exceedingly popular in this city. His latest concert, *Our Goblins*, was produced Monday before a good-sized audience, in which the newspaper and theatrical fraternity largely abounded. The idea of the "comedy-opera," as it is styled, is as follows: A party of American tourists during the Continent, find themselves one Summer's day upon a terrace overlooking the Rhine, which terrace forms part of the demesne of the Schwarzburg, an old ruin with several dozen legends attached to it, where the party deposit their hampers and proceed to make themselves agreeable by means of singing, recitations, and other pleasant devices. In due course luncheon is spread within the castle, and all go in to stow away the viands but Benjamin Franklin Cobb (Gill), who has had an unusually stormy time with his affectionate but rather peevish spouse, Mrs. C. C. (Eleanor Deering), Cobb, in a fit of the sulks, remains behind and seeks oblivion from domestic troubles in the contents of a bottle obligingly left by the departing picnic party. Being a Chicago Board of Trade man, and therefore naturally unaccustomed to the use of any and every kind of liquor, Mr. Cobb presently feels dizzy, and throwing himself upon a mound of earth, drops off into an uneasy slumber. His vision is then enacted by all the characters, who, appropriately disguised as a bad baron, his lovely and persecuted daughter, a cruel and blood-thirsty step-mother, and a love-lorn troubadour with guitar thrown over shoulder, go through in burlesque one of the frightful legends of the old ruin. Cobb (in his dream) assists these sanguinary and medieval individuals in their deeds of blood, and spills several buckets of gore himself. The picnicers, having devoured their luncheon, return and arouse the recalcitrant Cobb from his slumbers and assuage the trepidation which the sleeper experiences upon awakening. Mr. and Mrs. Cobb "make up" and peace spreads its white wings over the now happy co. The piece is very happily conceived and worked out, and had all the members of the cast been equal to their parts, its success would have been unequivocal. Mr. Gill as Cobb was the life of the affair and surpassed all former efforts. Louise Kent as *Ellie St. Aubyn* and Wilhelmina, the much oppressed maiden, is rather a pretty young woman with a thin voice and generally amateurish appearance. Eleanor Deering as Mrs. Cobb and the Countess was much better than in other parts in which she has been seen. Still, she is not thoroughly satisfactory. Where Messrs. Harry Buckminster and Herman Westley were picked up I can't tell. Both are amateurs who clearly evince that they never smelt the footlights before. If Mr. Gill eliminates the amateurs from his organization, *Our Goblins* will go for what it is really worth and gobble a good share of dollars. I append the full cast as a matter of record: Benjamin Franklin Cobb (of Chicago), Wm. Gill; Alfred Comstock Silverman (of Nevada), Harry Buckminster; Octavius Longfellow Warbler (of Boston), H. Westley; Mrs. Cobb, Eleanor Deering; Tillie St. Aubyn, Louise Kent. Preceding *Our Goblins*, Lillie Hall, a dashing blonde, made a hit in a

really amusing burlesque by J. A. Barnes, called *Hassanband the Pretty Prince*, which I haven't space to notice as it deserves. Gill's co. goes on the road, managed by F. J. Pilling, and 24th appear Angie Schott, J. H. Graham, Jennie Ward, Sparks Bros., and specially engaged dramatic co. in drama of *Norah Creina*.

Hamlin's: Hamlin has surprised every one by mounting a play in really magnificent style. Hitherto nobody would have thought of looking to Hamlin's stage for perfection in scenic illusion. The production of *Hearts of Oak* has been a triumph for the scenic artist and property man of the theatre, if not for the actors and author. *Hearts of Oak*—for Chums, as it was called upon its original hearing in San Francisco—is an interesting play, though overburdened with speechy dialogue. James Herne, as Terry Dennison, the sailor-miller, who kindly vacates his position as Chrysalis's husband, in order to give his chum, Ruby Darrell, a show, proved himself a capable actor. Harry Mainhall's Ruby was well played, and F. R. Pierce did an old salt in amusing style. Katharine Corcoran was unequal to the part of Chrysalis. Belasco was briefly seen as a conventional lawyer, which he handled in a manner which warrants the belief that he is a fair utility man. Business large. *Hearts of Oak* will run another week.

Academy: Manager Emmett has every reason to feel happy. A thin house is something he is almost a stranger to. This beautiful theatre, the handsomest in the city, or, indeed, in the country, when ablaze with gaslight, is about as cheerful a place as I know of. Katie Howard has this week played *Willie the Wait*, in *The Waifs of New York*, supported by O. B. Collins. Miss Howard is a little lady who has made vast improvement in a short time. 24th, Dominick Murray in *Escaped from Sing Sing*.

Lycium: 24th, *Two Orphans* with the venerable Miss Lord as Louise. Dec. 1, re-engagement of Fred Wren. National: 24th, George A. Hill in *The Serpent's Sting*. Miller's Hall: 24th, Helen Coleman and Frank Wyndrop in *True Blue*. Halsted Street: 24th, J. P. Kilbourne in *The Swamp Angel*.

Items: E. A. Saxby, a mysterious individual, who edits a mysterious sheet called the *Dramatic Review*, requests me in ungentle terms to state that his paper is still an entirety. I have tried to discover a copy of the mysterious Saxby's publication, as I understand he has pleasantly written me up therein to the extent of several columns, but I have failed. Arthur Cambridge informs me that Saxby and "Jumpy" Jervis run the affair, and has promised to exhibit a copy to me which he has carefully preserved in cotton-wool—Route of Gill and Billings' *Pleasant Party*: Beloit 24th and 25th, Rockford 26th and 27th, Freeport 28th and 29th, Dubuque Dec. 1 and 2, Waterloo 3d and 4th, Cedar Rapids 5th and 6th.—Eugenie Blair, late of Hamlin's, has gone to St. Louis, where she will play with *Mary Anderson's* co.—Marion Lester left 22d for Cincinnati, she joins Harry Webber.—Ed Gardiner, agent of Frank Mayo, has been in town.—George Leesch will be musical director of the *Pleasant Party*.—The New Central Music Hall now in process of completion, will be dedicated Dec. 5 by the Apollo Club, assisted by Mlle. Litta, Oscar Steins and Julia A. Welles. Dec. 8 and 9, Carlotta Patti Concert co. appear here.—To-day Wilhelm, assisted by the Chicago Orchestra and Mlle. Salvotti, at North-Side Turner Hall.—The University of Pennsylvania want F. F. Mackay as Professor of Elocution.—I have done Manager William Emmett of the Academy an injustice. Mr. Emmett has acted squarely with me in a disagreement, and I desire to state that I have said hasty and ill-considered things regarding him in my correspondence, under the former guise of THE MIRROR, which I now heartily and of my own volition withdraw. Mr. Emmett will verify me when I say that in making this amende I eat no humble pie.

MINNESOTA.

QUINCY.

Nov. 21.—Opera House: Richmond and Von Boyle in *Our Candidate* 20th to fair house. The performance took the house by storm. Mr. Richmond as *Our Candidate* was imitable. Von Boyle as the Chinaman was good. Mary Anderson will appear 22d at a matinee in *Evadne*, and in the evening in the *Countess in Love*. Januscheck, 25th, Fred Paulding 26th and 29th.

BLOOMINGTON.

Nov. 21.—Opera House: 20th, Carlotta Patti, to a full house; a rich treat to Bloomington people. Dr. Schroeder certainly deserves the thanks of Bloomington citizens for his enterprise in securing first-class entertainments for them.

MISSOURI.

ST. LOUIS.

Nov. 22.—Pope's: Ford's Juveniles opened on Monday night in *Fatinitza*. It was a good performance, but failed to draw, and after the Wednesday matinee it was withdrawn. Wednesday, and for the balance of the week, Pinafore was given to increased attendance. Next week Manager Pope will play a limited engagement. 24th, the benefit in aid of the Frank Blair monument fund will be given, and Mr. Pope will appear as *Richelieu*. Thursday, The Gascon will be given and will hold the boards until Friday, when Mr. Pope will benefit and will appear as *Othello*. He will be supported by a strong co., led by George Leacock and Alice Brooks. Dec. 1, the Bowers-Thompson comb. will commence an engagement.

Olympic: John T. Raymond did a fair business, appearing until Friday evening in *Woolfer's Roost*. His assumption is generally considered clever, but the play is weak and disconnected. Next week the Tony Denier Pantomime troupe will be the attraction, with George H. Adams as clown, and a big array of specialties. They will be followed by Haverly's Genuine Colored Minstrels.

Grand Opera House: A good week of opera. Aida, Faust, Lucia, Huguenots and *Traviata*. On Thursday evening a magnificent audience was assembled to enjoy the gem of the series, *Les Huguenots*, with Singer, Litta, Beloeira, Lancaster, Petrovitch, Castelmarty, Storti and Gottschalk in the leading roles. It was a grand performance, although Castelmarty did not do himself justice vocally; he was suffering from a relaxation of the vocal organs. Next week Mary Anderson will appear in *Hunchback*, *Evadne*, Lady of Lyons, *Ingomar*, *Romeo and Juliet*, and her new character in *Love*. Manager John W. Norton will make his first appearance this season. Milnes Levick, Atkins Lawrence, Lizzie Creese, Mrs. Brunell and a strong co. will be in support.

Splinters: The Theatre Comique continues to do a good business and give a good show. The new pieces this week were all successes. A new bill will be given next week.—Big preparations are being made for the production of *The Banker's Daughter* at the Grand Opera House. On Monday, Dec. 1, Marezek's English Opera co. will commence a

season at the Grand Opera House in *Sleepy Hollow*.—The Strakosch troupe go to New Orleans for a four weeks' season. Their business in St. Louis was the best they have had this season.—Joseph is in St. Louis, and gives concerts at Mercantile Library Hall on the 27th and 28th.—Bertha Shumaker (Mlle. Ricci) was presented with a handsome ring on Saturday afternoon last, during the performance of *Mignon*.—The Opera House is closed this evening, the opera company leaving by this evening's train for New Orleans.

ST. JOSEPH.

Nov. 21.—Twittes' Opera House: 20th, Haverly's Juvenile Pinafore co., to the number of fifty-two, arrived, and paraded the principal streets, to the martial music of four juvenile drummers, and at eve gave a most delightful entertainment to a well filled and enthusiastic house, for no one had expected such an artistic performance of children. The universal exclamation at the close was, "They must come again." To-night, *Our Boarding-House*, the 22d, matinee, Uncle Tom's Cabin, and at eve *Black Diamonds*, by the Forbes Dramatic co. Thanksgiving, Carlotta Patti in concert. House already sold.

HANNIBAL.

Nov. 22.—Mary Anderson played to a crowded house on the 21st at Mozart Hall. Januscheck is billed for the 28th.

MICHIGAN.

DETROIT.

Nov. 23.—Whitney's: The Wilkinsons Uncle Tom's Cabin party the first three nights of the week crowded the house; low price of admission had everything to do with it. For the last three nights of the week, Grand's Comic Opera co. did a splendid business in *Fatinitza*, and so great was their success that Manager Kiddler induced them to stay with us for the entire present week, and to arrange for the presentation of *Pinafore* in conjunction with *Fatinitza*. *Fatinitza* has made the hit of the season.

Detroit Opera House: The Criticism Comedy co. played their second engagement in this city the past week, and though not doing the business their merits deserved, still strengthened the very favorable impression made on their first visit here. Their plays were *Our Daughters* first three nights, and *Freaks* the latter half of the week. Too high praise cannot be bestowed upon this model co., each member of which is perfect in his or her part to the minutest detail. Rice's *Evangeline* co. the present week, presenting the perennial favorite, *Evangeline*, for three nights, followed by Conrad latter part of week. Detroit has always "tackled kindly" to Rice's companies, and this week will prove no exception to the rule. Next week, F. C. Bange and co. in *Dan'l Druce*.

Items: May Fiske is having trouble; hundreds of citizens have presented a petition to the Common Council to prevent her lecturing on "Fallen Women," illustrated by the entire co., as she advertises.

GRAND RAPIDS.

Nov. 21.—Powers' Opera House: 20th, B. W. P. & W.'s Minstrels played to a very large audience. 21st and 22d, Padgett & Bassett's *Brie-a-Brac* co. Smith's: Business has been very fair during past week. The principle attraction was *Lenzo Bros.* in their drama entitled *Rupert's Dog*. Varney and DeBar were well received in their songs and dances.

MUSKOGEE.

Nov. 21.—Opera House: Barlow, Wilson, Primrose & West crowded the house to the doors 21st. Wilkinsons' Uncle Tom co. Dec. 1; Duprez & Benedict's Minstrels 3d; Wallack's Four-Star comb. 9th and 10th; Denier's Humpty Dumpty co. 11th. Item: The New York Mirror is on sale at Fred Reynolds' book store every Saturday morning.

ANN ARBOR.

Nov. 21.—The Brie-a-Brac Comedy co. appeared here 17th and 18th, to fair houses, with a new finale. Bassett is quite a favorite. The Wilkinsons appear to-night. Haverly's C. C. C. P. C. booked for Dec. 1.

KALAMAZOO.

Nov. 21.—Wilkinson's Uncle Tom 27th; Haverly's Juvenile Pinafore co., Dec. 9.

WISCONSIN.

MILWAUKEE.

Nov. 21.—Grand Opera House: Joseph the pianist gave an exhibition of his abilities to a small audience 17th. The Arion Musical Club are to present *Cinderella* on a grand scale Dec. 5, at the Academy of Music, with Litta in the principal role. Carlotta Patti early in December.

Milwaukee Theatre: Mr. Robinson has had a first-class show this week. It has drawn well. May his "good luck" carry him safely through. The Fieldings, sketch artists, are very good, their costuming neat; Charles O. and Gertie Seamon are old favorites here, and welcomed accordingly; Peasley and Vennetta, acrobatic song-and-dance, pleasing; D'Alve Sisters carry off the laurels as the most accomplished duettists; Mlle. Eugenie, Oscar Willis, Clark Hillyer, and Gus Durbos helped to fill the programme. Thanksgiving week appears Prof. Den Howe, Ella Howe, rifle experts; Etta West and Georgie Blake.

MADISON.

Nov. 22.—The Joseph concert on the 19th brought out a small but highly cultured musical audience, who received the artist's efforts with apparent pleasure. This evening, to a good house, the Dillon-Blaissell co. in *John Dillon* has become a household word in the West, and he ably sustains his well-earned reputation. The papers and lithographs of this company are superior to any combination that has visited our city. Jackson B. Corey, of the Bowers-Thompson comb., was in town this week. He is a courteous gentleman, well fitted for his position.

BELOIT.

Nov. 17.—Hyer Sisters in *Out of Bondage* Saturday evening, 15th, under the able management of S. B. Hyer, played to good business. Lucas joined the party at La Salle, Ill.; they go to Elgin, thence

Some little misunderstanding between Richmond and Von Boyle and Mr. Lewis as regards second night seems to have been amicably settled, although at first it looked warlike. Mr. Lewis wants 25 per cent. of gross receipts as rental, which seems to be regarded as too much. Januscheck is announced.

CEDAR RAPIDS.

Nov. 22.—Opera House: 19th and 20th, Mr. and Mrs. Alf Wyman, supported by amateur of this city, presented Yankie, for the benefit of Cedar Rapids Boat Club. Fair houses. The Wyman have been here since the first. Januscheck in Macbeth to-night.

KEOKUK.

Nov. 22.—Edwards' Ghost Show has just finished playing to splendid business here, this week. Major Tot has also succeeded in attracting large houses, next door. These are the only attractions we have had this past week.

New York.

BROOKLYN.

Nov. 24.—Haverly's: Galley Slave was accorded a flattering reception last week, the performance every evening being attended by excellent houses. Too much cannot be said in praise of the splendid manner in which plays are mounted at this theatre, nor of the excellent, roomy stage which admits of such displays. John P. Smith's Tourists this week, followed by The Octoroon.

Park: The old story—Robson and Crane as the two Dromios, to good business—was repeated last week. Weathersby-Goodwin Frolics this week.

Academy: Uncle Tom's Cabin, to good-sized audiences, 22d, afternoon and evening. Denman Thompson this week. Emma Thursby concert Dec. 2.

Volks: Harry and John Kernell, Kitty O'Neil, Clara Moore, Ella Mayo, Add Weaver and Nellie Parker, the Mills Brothers, O'Brien Brothers, Hugh Fay, Billy Barry, Dave Oaks, and Ed Gooding are assembled here this week. Opera House: Mr. and Mrs. R. A. Brennan, Capt. George Laible, Alfred-Liston, Fayette Welch, Prof. William Pillaire, Mlle. Georgia, Harry Clarke, George Rain, Fernando Fleury, the Dockstaders, Larry Tooley, Hannah Birn, Olympic: Mlle. Delmar's troupe of young ladies are here this week, and among other things give a scene of the Sultan's harem.

Items: "Then came the tug of war," when the Mozart was refitted to its present condition. We refer to the fight between the Volks and the Opera House to get the most patronage.—Mr. Sheehan of Sheehan and Jones was married to a young lady in Philadelphia on the 9th.

BUFFALO.

Nov. 24.—Academy of Music: The big Four Minstrels gave most excellent performances the early part of last week. Frederick Paulding given him by our theatre-goers. He is a young man of decided promise, and considering his age and limited experience he is certainly an artist whose future appearance here will be hailed with pleasure; Hamlet was his opening piece, and was fairly wonderful. Friday evening as Bertuccio, in the Fool's Revenge, his performance was a grand one. He was called before the curtain. Saturday afternoon The Lady of Lyons was presented, and in the evening The Wife's Secret; his support is excellent. This week, the Revellers for the first four nights. They are almost sure of a good reception. The latter part of the week, commencing Friday, Barlow, Wilson, Primrose & West's Minstrels. The following week, for four nights we are to have Widow Bedott, balance of the week, Emerson's Megathorians return.

Shelby's Adelphi: This week another large bill: The Kelley & Haley comb., consisting of Kelley & Haley, Adie O'Brien, the O'Brien Brothers, William and Nellie Hansons, Dilke and Wade, Clowey and Ryan, Aubrey, Maurer, and Don Ferrera, the man Flute, Carrie Howard, Frank Wright, and the stock co., will undoubtedly prove a strong attraction.

St. James Hall: May Fisk's Blondes are billed to appear Thursday, Friday and Saturday evenings.

ITEMS.

Nov. 22.—Opera House: A crowded house greeted Helen Potter's Pleiades the 19th. Clinton Hall's Strategists came 20th. The co. and play deserved a crowded house. The New York Pinafore co. showed here 21st and 22d to miserable houses. 23d, Gus Williams instead of Den Thompson. Dec. 1, Parsloe & Aldrich. 2d and 3d, H. J. Sargent's co. in Forbidden Fruit and Content of Court. 4th, Barlow, Wilson, Primrose & West's Minstrels. City Opera House: 27th, Julia Coventry and Boston Criterion Comedy co. in Lady Audley's Secret and The Happy Pair. National: Fair houses past week. The new faces are Bessie Bell, Mary Rice, Rooney and Connors, and Harry Peasley.

WILLIAMSBURG.

Nov. 22.—Novelty: C. R. Thorne, Jr., and Laura Don made a lasting impression here last week in The Marble Heart and Camille. O. H. Barr, Edwin F. Varrey, Mrs. E. J. Phillips, Nina Varian and Lillie Thorndyke did their respective parts well. Business was fair. 24th, Our Boarding-House, with W. H. Lytell as Gillypod and Rosa Rand as Beatrice Mannheim. Dec. 1, Den Thompson; 8th, Robson and Crane; 15th, Criterion Comedy co.; 22d, Neil Burgess in Widow Bedott; 29th, My Partner; Jan. 5, Frank Mayo in Davy Crockett. Berry's Broadway: The Newsboys and The Seven Beauties (2) did a fair business last week. 24th, The Jolly Duchess and Muldoon's Picnic.

TROY.

Nov. 24.—Grissold Opera House: 17th, 18th and 19th, Clinton Hall's Strategists, Charles L. Davis in Alvin Joslyn, to very poor business. On the 21st and 22nd the H. J. Sargent Comedy co. present Content of Court and Forbidden Fruit. 27th, 28th and 29th, Bertha and Ida Fay and co. appear in their musical and merry-making miscellany. 27th, Gus Phillips and co. appear in Under the Gaslight. 28th and 29th, Smith, Waldron, Morton and Martin's Minstrels present a variety programme. Grand Central: The new-comers are the Leland Sisters, Williams and Sully, Nelly Gordon and George Woods. Business very prosperous.

ROCHESTER.

Nov. 24.—Corinthian Academy: Our Philharmonic Society, as listed by Alex. Freygaug, drew a very large audience 20th. The house will be closed until the 24th, when Sargent's Content of Court comb. open for the balance of the week. Grand Opera House: Ouffy Gouty comb., in Under the Gaslight, to a light business 17th 18th and 19th, 20th,

the Big Four Minstrels opened a three days' engagement which resulted very successfully. This evening, Clinton Hall's Strategists take the boards for one week. Dec. 2 and 3, Barlow, Wilson, Primrose and West's Minstrels.

ALBANY.

Nov. 22.—Academy: 18th, the so-called Quaker City Minstrels dropped down on us and gave one of the worst performances we ever witnessed. The press gave them a fearful blast. Opera House: 21st, the Lingard Folly troupe threw open the doors, but as only about twenty people passed through, they refunded the money and gave no entertainment. Academy: 22d, Gus Phillips (Ouffy Gouty) New York co. played under the Gaslight to big house. Items: Academy, 24th, the Original Big Four Minstrels.—Opera House, 27th, Miniature Opera.

ROCHESTERVILLE.

Nov. 22.—Shattuck Opera House: 17th, the Ida Vincent Blondes appeared to big business. Performance fair. Talent confined to male portion. Mrs. Candee's Juvenile Pinafore co. are fairly billed for 24th. McAllister's Minstrels well billed for 27th. Mrs. Chanfrau announced for next month. Widow Bedott co. have cancelled.

OSWEGO.

Nov. 21.—Arnold Bros. Minstrels to very fair house 17th. McAllister's Minstrels 19th; good entertainment to poor house. Route: Hornellsville 27th, Olean 28th, Tarport 29th, Salamanca Dec. 1, Dunkirk 2d, Westfield 3d, Fredonia 4th, Jamestown 5th. Mrs. Candee's Juvenile Pinafore co. played to fair business 21st and 22d.

KELMIRA.

Nov. 22.—Opera House: Candee's Juvenile Pinafore co. 22d, to large audiences afternoon and evening. Holman Opera co. in U. S. Regulars 27th; Marion Mordant in Our Girls 29th. Dec. 5, Gus Williams. Academy: The usual number of baldheads and opera glasses were on hand 20th and 21st to see Ida Vincent's Blondes.

OSWEGO.

Nov. 22.—Helen Potter's Pleiades 18th, under management of Oswego Citizens' Corps, to good business. 19th, the Revellers gave their laughable absurdity. Trouble, Dickie Lingard Folly co. 22d in Pajamas; business poor. 25th, Big Four Minstrels. 26th, Gus Williams. 27th, with matinee, Lehman's Juvenile Pinafore.

ONEIDA.

Nov. 23.—Devereaux Opera House: 20th, the Quaker City Minstrels played before a good house. Entertainment fair. Dates ahead: Hamilton 21st, Clinton 22d. No further given. Next in order, Juvenile Opera co. Dec. 2.

BINGHAMTON.

Nov. 22.—Lester Hall: Helen Potter's Pleiades to large audience. Academy of Music: Mrs. Candee's Juvenile Pinafore co. 18th and 19th, to crowded houses and delighted audiences. Bryant's Minstrels billed for the 27th.

Connecticut.

HARTFORD.

Nov. 24.—Roberts' Opera House: This has been a musical week, opening on Sunday with Salsbury's Troubadours to fair business. The sketch is well put on and very pleasing to the audience. Wednesday the Boston Ideal Pinafore co. gave the second representation of that well-known opera under the management of E. A. Hough, and met a most flattering reception. The house was packed. Friday, Remenyi concert co. to poor business. To-night we have the Bergers and Sol Smith Russell, and on Thanksgiving Robson and Crane. New National: Business fair, show medium. The Four Eccentrics, Perry, Magraw, Curdy and Hughes, were the cards. Bingham the ventriloquist has a very pleasant entertainment. Departures: Bingham to Fony Pastor's; Dollie Sharpe, Sam Lang, and the Florettes, to Providence; the Daytons (who, by the way, would do well to put on a new act) and the Four Eccentrics, to Boston; Alice Gleason, Ned West, Bob Ferguson and Sallie Mason remaining. This week: El Nino Eddie, Mabel Pearl, Baby Bindley, assisted by Prof. Bindley, the Morrisseys, Maud Leigh, DeWitt Cooke and Andy Leavitt.

WATERBURY.

Nov. 24.—City Hall: 18th, Boston Ideal Pinafore co., including Adelaide Phillips, Barnabee, Mary Reebel and W. H. Fessenden, to a large house, in one of the worst storms of the season. Coming: 25th, California Minstrels; 27th, Berger Family and Sol Smith Russell; 29th, Murphy's Juvenile Pinafore co.; Dec. 10, Lester Wallack in My Awful Dad. Comique: Mr. David has during the past week made quite an alteration in his theatre. The bar-room has been changed into a first-class dining-room, and those who are thirsty now have to go below where "Dolph" presides in all his glory. The co. are Sheehan and McGlone, Joe Creamer and Maggie Christy, Alice Fiske, Maggie Pearl, Belle Cushing and Edward Heeney.

NEW HAVEN.

Nov. 22.—Grand Opera House: 20th, Boston Ideal Opera co. in Fatinitza had a packed house. Coe's: The Salsbury Troubadours to an unusually large business. 18th, Burdette delighted a fair audience with a very witty lecture. 21st and 22d, Jefferson produced R. V. W. to big business. Items: Coming week—Murphy's Miniature Pinafore co. are booked for three evenings and two matinees at Coe's. 24th, Robson and Crane in Comedy of Errors at same place; also, 29th, Ada Cavendish as Beatrice in Much Ado About Nothing. 27th, at the Grand Opera House, the Standard Theatre co. will present Almost a Life, with Laura Don as leading lady.

BRIDGEPORT.

Nov. 23.—16th, Helen Potter's Pleiades, it being the first entertainment ever given in this city on Sunday. Fair audience, 17th, Messrs. Aldrich and Parsloe in My Partner. The play is one of the best we have had this season. 19th, Berger Family and Sol Smith Russell to light biz. Announced: 27th, Two Orphans; 28th, California Minstrels; 29th, Pinafore (with matinee); Dec. 1, John P. Smith's Tourists.

DANBURY.

Nov. 27.—Opera House: 18th, Berger Family and Sol Smith Russell. Immense business.

Rhode Island.

PROVIDENCE.

Nov. 24.—Opera House: John P. Smith's Tourists closed a good week's business 22d. It is a first-rate co., not a dull member in it, and they give a most enjoyable entertainment. From here the Tourists go to Brooklyn, N. Y., for a week; then through large cities in Connecticut, and reach Albany, N. Y., where they will remain for a week. 24th, The Black Crook will be produced. It gives

way, 28th and 29th, to Robson and Crane in Two Dromios, and will be resumed Dec. 1 for a week. Great preparations have been made to have the piece as well presented here as it has been in New York and Boston.

Low's: Will be opened 26th for Aldrich and Parsloe in My Partner—four nights. Theatre Comique: The great attraction for this week is the burlesque Sir Joseph Weissbeer (by permission of Gus Williams), which has just closed a successful run of three weeks at the Boylston Museum, Boston. It will be played here by the same co. Other new faces are Tom Harper, Jessie Morton, Frank Lewis, Minnie Lee, Lester Howard, Dollie Sharpe, Sam Lang and Wm. Dwyer.

Item: The Park Garden Pinafore co., under direct management of D. W. Reeves, and owned by Messrs. Reeves, Shirley and George O. Willard (of the Evening Press), is meeting with great success on the road.

NEWPORT.

Nov. 24.—The Opera House was closed the entire week. On the 28th, Pinafore, by the Ideal co. of Boston. Dec. 1, Baird's New Orleans Minstrels.

Massachusetts.

SPRINGFIELD.

Nov. 22.—The Ideal Opera co. in Pinafore 17th, to fine business, there being over \$1,000 in the house. Performance very good. Kate Claxton in Double Marriage 18th, to fair house; stormy night. Salsbury's Troubadours 19th, to large business; great favorites here. Murphy Miniature Pinafore 20th, to light business; deserved better. Remenyi 24th, Robson and Crane 25th, Boston Museum co. 27th, Berger Family 28th, Ouffy Gouty Dec. 2, California Minstrels 5th. C. H. Smith, manager Fall River Academy of Music, who brought us the Ideal Opera co., will bring us the same troupe in Fatinitza some time in December.

LOWELL.

Nov. 20.—Music Hall: 18th, Boston Museum co. in Diplomacy to fair house. Annie Clarke as Zicka made her first appearance here this season and was well received. The acting in the second act was particularly fine, and Misses Barron, Haworth and Mason were recalled. Huntington Hall: 19th, the Schubert Concert co., under the auspices of the Y. M. A., to full house. Item: Tax Mirror is on sale at Marston & Prince's, Merrimack street.

FITCHBURG.

Nov. 23.—Lilliputian Opera co. 15th in Pocahontas. 18th, The Rivals. Bad houses; both nights stormy. 20th, Boston Museum co. in Diplomacy to good house. First day's sale amounted to \$155. The Lilliputians and Museum co. were under management of Keeth & Simmonds.

TAUNTON.

Nov. 22.—Aldrich and Parsloe in My Partner to good house, the 19th. Lina Tetterborn in Tina the Milk-Vender, 22d. Reese's Park Garden Opera co. in Pinafore 25th.

SALFORD.

Nov. 24.—Aldrich and Parsloe's comb. played My Partner 21st, to paying business. The Two Orphans is underlined for Thanksgiving, 27th.

New Hampshire.

CONCORD.

Nov. 22.—We have not had any entertainments, with the exception of church lectures, since the 8th, when Salsbury's Troubadours appeared. There is nothing positively booked at the Grand Opera House for some time, although several managers are in communication with Manager Hobbs with reference to dates. The Ideal Pinafore come Monday, 24th, and up to Saturday noon over 300 seats had been sold.

MANCHESTER.

Nov. 22.—Aldrich and Parsloe in My Partner at Smyth's Opera House, 20th, to a good house, although it was a very stormy night. The company is under the management of C. H. Thayer, and is first-class in every respect. Salsbury's Troubadours in the Brook 22d, and will undoubtedly draw a big house. The Ideal Pinafore comes 25th; the sale of seats has already reached over 1,300.

MAINE.

RIDGEFORD.

Nov. 24.—The Duroy Constellation produce The Two Orphans 24th. George A. Jones has engaged City Hall, Dec. 8, and will probably bring an opera co. with him.

Pennsylvania.

PHILADELPHIA.

Walnut: The Emma Abbott English Opera co. appear this week in the following operas. Monday, Thursday, and Saturday matinee, Paul and Virginia; Tuesday Faust, Wednesday and Thursday Chimes of Normandy, Friday and Saturday Romeo and Juliet. Wednesday evening Mrs. Seguin will receive a benefit, when Miss Abbott and Mr. Castle will sing the fourth act of Trovatore. Dec. 1, Rice's Evangeline troupe.

Broad: Jefferson commenced one week's engagement on Monday, and will appear throughout the week in The Rivals and Lend Me Five Shillings. Dec. 1, Ford & Zimmerman's Opera co.

Arch: Chanfrau opened in Kit Mordant, for one week. Monday next, Bandman. Park: The Park Theatre co. appear this week in Crutch and Toothpick. Though an excellent co., they have drawn poor houses.

Chestnut: Second week of Our Girls. It is drawing fair houses. Academy: The new drama of Ruth was produced for the first time on Monday evening, with a cast including Rose Coghlan, Marie Prescott, Messrs. Joseph Wheelock, Mark Smith and L. Mestayer. The scenery is entirely new, and represents many prominent places in New York City. The Elevated railroad also comes into the play. It will hold the boards for two weeks.

North Broad: F. L. G. has entered upon its fourth week. It draws excellent houses. Wood's Museum: This week The Ticket of Leave Man will be played by the regular co. Annie Fox, a sprightly actress, has been added to the co. at this theatre.

Eleventh Street Opera House: Carnecross' Minstrel troupe appear in an attractive bill. The house is crowded at each performance. New National: John A. Levens reappeared on Monday evening in Unknown for one week. The present will no doubt prove as great a success as the engagement completed a few weeks ago.

Shambled: Louis and Emma Alfredo, H. S. Page, Charles A. Green, Charles Watersfield, Sgt. Harting, John Pierce, Lou Edwards, Victoria Ross, Florence Albrecht, Grand Central: New Evangeline and Earle, Maud, Elsie, Nell Hughes and the Keys, Miller's: Frank Livingstone, Hines and Blosson, Dan and Charles O'Brien, Horton and Ferguson, McPherson and O'Neill, Daisy Remington, Parker Sisters and Amy Lee are new arrivals. Shambra: Mullien and Magee, James H. Billy Maloney and Mabel Gray, Lou and Kitta Keller.

Items: Standard is in the Sheriff's hands again.—George Fawcett Rowe was in the city last week.—Prof. Bindley and the proprietor of Miller's Winter Garden were arrested last week at the instance of the S. P. C. C. for permitting Baby Bindley to perform, in violation of the law forbidding the appearance of any child under fifteen years in any theatre or saloon where liquor is sold. Mr. Bindley signed an agreement not to exhibit his little girl, twelve years of age, in any place in this State objected to by law, and was thereupon released.

PITTSBURG.

Nov. 23.—Opera House: Rice's Evangeline party closed a fair week's engagement 22d. Conrad the Corsair was not put on, as promised. The troupe, as a whole, will not bear comparison with last season's organization. The substitutes for Miss Clancy and Miss Webster are not at all equal to the emergency, their vocal abilities especially being rather deficient. This week we are to have Haverly's Mastodons, and on Dec. 1 Emma Abbott and co.

Williams' Academy: Business during past week fair. Opening 24th: Davene French troupe of acrobats, Messrs. Thomas, Watson, Cullon and Haley in songs and dances, Mlle. Magerald, Louise Stetson, Jessie Boyd, Ada Adair, Robert Milligan, Jennie Engel, and Thatcher and Hume.

Trumble's Standard: Business fair. This week: Mlle. Lucille's Opera-Bouffe and Burlesque comb. in The Little Duchess, together with the regular co.

Items: The Kate Thayer concert 18th was well attended.—Sig. Andiso, one of our best violinists, joins the Emma Abbott co.—Lew Simmons and party passed through the city 18th, en route to Philadelphia, in a deplorable condition. Financially.—Bartley Campbell was in the city on the 19th. He has made arrangements for the production of The Galley Slave and My Partner at the Opera House—the former in February, and the latter some time during March.—The veteran showman, Dr. James L. Thayer, is in a very bad way in this city at present. On account of an affliction to his eyes he lost his position at the Lake Erie R. R., and his means of support was therefore cut off. Harry Elliker has made him chief of his bill-posters, but this position will hardly support him. He has a family depending on him for support.

LANCASTER.

Nov. 23.—Ford's Opera co. presented The Chimes of Normandy on the 17th, to a fair house, and The Sorcerer on the 18th, to poorer business. The present co. is a strong one, 20th, they returned in The Chimes of Normandy, to good business. Wilmington 21st and 22d and open in Baltimore 24th. 23d, Haverly's Church Choir co. gave Pinafore to good business. The singing of Messrs. Knorr and Liverman was fine, and the chorus strong. 24th, Adelaide Neilson; 25th, Sprague's Georgia Minstrels, 26th, Helen Potter's Pleiades; 27th, Mack's Minstrels; 28th, Murphy in Kerry Gow.

READING.

Nov. 24.—Academy: 19th, Mahn's Fifth Avenue co. appeared in Fatinitza to a large audience. 20th, in Chimes of Normandy, to fair house. 21st, Haverly's Church Choir co. played Pinafore to fair business. 22d, Warren & Stone's Pantomime and Specialty co. showed to good house. 24th, Helen Potter's Pleiades to a large audience. Murphy's comb. in Kerry Gow is booked for Thanksgiving night, and Sprague's Georgia Minstrels 28th. 22d, Sig. Belletti gave a weak show to a fair house. Bartley Campbell's co. in Galley Slave is booked for 25th and 26th.

POTTSVILLE.

Nov. 21.—Academy: 14th and 15th, Sig. Belletti's comb., Frank A. Conly's Humorous Entertainments, and Prof. A. J. Faas, Jr., Musical Marvels (three entertainments combined) drew a fair audience. 20th, a miserably small audience greeted the Kate Thayer Concert troupe—a circumstance greatly to be regretted, as the concert was one of the most pleasing ever given in Pottsville. Fatinitza Opera co., under Manager Mishler, are well billed for the 24th. Jos. Murphy's comb. in Kerry Gow extensively billed for 26th.

KRIZ.

Nov. 23.—Park Opera House: The only engagement for the past week being F. C. Bangs and co. in Dan'l Druce, which gave excellent satisfaction; but, owing to bad weather, was witnessed by a small house. Billed for this week are Neil Burgess in Widow Bedott 25th, and Barlow, Wilson, Primrose & West's Minstrels for 27th. Thanksgiving night, and the indications now are that the house will not be large enough to hold the people.

DANVILLE.

Nov. 24.—Opera House: Jane Coombs comb. played Camille on 20th, to small house. Miss Coombs, in the title role, gave the best satisfaction; beyond that nothing can be said favorable of the co. They go to Bloomsburg, Pittston, Allentown, Reading and Easton. Kate Thayer billed for 24th. Marion Mordant comb. booked for 28th, but not billed as yet. Home co. booked for Christmas night.

Nov. 22.—The best "Pinaformance" of our season—and we have had a very steady supply this year—was that given by Haverly's Chicago Church Choir co. last Thursday night, 20th. All the solo voices were most excellent, and the chorus was exceptionally good. John E. McWade, as Captain Corcoran, was admirable. Your correspondent is especially indebted to Manager Davis for courtesies.

WILLIAMSPORT.

Nov. 22.—At Academy of Music, 17th (under management of J. D. Mishler), Mahn's Fifth Avenue co. in Fatinitza drew a large audience, who were well repaid for their attendance. 18th, Haverly's Chicago Church Choir Pinafore to fair house. The performance was very fine. It was the best rendition of the opera we have had.

Nov. 21.—City Hall: 19th, the Ashtons played Uncle Tom's Cabin to the largest house of the season; every available seat was taken. Nothing booked for coming week.

Nov. 21.—Tony Deber's Pantomime troupe to very large business 12th. Jane Coombs in Camille to poor house 19th. This evening Helen Potter's Pleiades, under Manager Mishler, to good business.

New Jersey.

NEWARK.

Nov. 24.—Newark Opera House: 20th, 21st and 22d, Sabbath School Pinafore co. An effort was made by the management to keep the public from knowing of these performances, but it leaked out somehow, and a few chronic deadheads, who got wind of it, dropped in. Perhaps they have discovered that it is not a bad plan to advertise. 24th,

25th, 26th and 27th, Ada Cavendish as Beatrice and Mercy Merrick. Dec. 3 and 4, Haverly's Church Choir Pinafore. 5th, 6th, 7th, 8th, 9th and 10th, Bartley Campbell's Vigilantes.

Waldman's: Attractions for this week: Ella Zula and Loyal, Manchester and Jennings, Young Alax, Allie Drayton, Merritt Brothers. Sid C. France will appear in the drama, Marked for Life.

The London: A new variety theatre has been opened with the above title, on Market street.

Grand Opera House: 20th, 21st and 22d, Stuart Rogers played what he calls a Frog Opera here, for the Foster Home. He provides the costumes, has a man with him who plays the leading character, and the rest of the company is made up of amateurs. Mr. Rogers only gets one half of the proceeds. He is always sure of good houses, for the friends of the charity sell the tickets. He goes from here to Baltimore. The opera (7) is worse than bad. 25th, Col. Mapleson's Opera co. in Il Trovatore, with Annie Louise Cary, Galassi, Aramburo, etc. For Dec. 2, Thursby Concert troupe has been engaged, through the efforts of Manager Gray, to give a concert for the benefit of the Newark Orphan Asylum. The ladies of this institution have acted wisely in securing such an attraction in preference to an amateur abortion: they will be spared the trouble of peddling the tickets about the city, and will make more money.

TRENTON.

Nov. 23.—Taylor Opera House: 21st and 22d, Mahn's Opera co. in Fatinitza; first night to fair house; Chimes of Normandy second night to about one hundred people. Jeanne Winston alone particularly bright amid her surroundings. 26th, Miss Neilson. 27th, W. H. Clark's Uncle Tom. 28th, Galley Slave.

PATERSON.

Nov. 24.—Daly's Divorce co. are billed for Thanksgiving—matinee and evening. Bartley Campbell's Galley Slave co. announced for Saturday, 29th. Haverly's Pinafore co. booked for Dec. 1 and 2. Gus Williams is expected Dec. 17.

Delaware.

WILMINGTON.

Nov. 24.—Opera House: Chimes of Normandy by Ford's English Opera co. 22d, Gilbert & Sullivan's opera, The Sorcerer; 24th, Joseph Murphy in Kerry Gow. 25th, Helen Potter's Pleiades, the combination containing the Swedish Lady Quartet. 27th, The Galley Slave.

Maryland.

BALTIMORE.

Nov. 23.—Ford's: The Madison Square Theatre co. is one of the first companies we have had here this season, giving excellent performances of An Iron Will. The co. are in Washington this week, and then go back to New York. This week, Ford's English Opera co. in The Chimes of Normandy, with George Denham as the Miser; also, Blanche Chapman, Lizzie Annandale, E. W. Hoff and Joseph Greensfelder in the other principal roles.

Holliday: Maggie Mitchell appeared in Little Barefoot, Lorie, Fanchon, Jane Eyes and Pearl of Savoy. She was excellently supported by William Harris and her co. Business very large. This week the new play, Tris, is to be given. Dec. 1, Joseph Murphy.

Academy: Haverly's Chicago Church Choir Pinafore co. appear here this week. Front: Mlle. Carlyn's Female Minstrels; Niles and Evans, W. A. Huntley, French Twin Sisters and others, in a good programme to large business. This week Osa Florence, supported by Ethie Earle, in A Block Game.

Central: George C. Charles, Ethel Earle, Kitty Bell and stock in Wide Awake; or, the Dogs of Arizona, and Branded; or, the Ticket-of-Leave Woman, introducing the trained dogs, Bruno and Don Caesar. Performance good, to first-rate business. This week Frank Jones and Alice Montague in the sensational drama, The Black Hand; also, Deleahanty and Hengler, Sussam Brothers, Bryant and Saville and others.

Virginia.

LYNCHBURG.

Nov. 22.—Opera House: The Rents-Santley Novelty co. 19th to good house; fair show. Lew Benedict is with this co. They go South. Bessie Darling and strong co. Dec. 2.

South Carolina.

COLUMBIA.

Nov. 20.—John A. Stevens in Unknown 17th and 18th, to good business. Mr. Stevens says he has been very successful with his Southern tour. Alice Oates Dec. 4.

Tennessee.

NASHVILLE.

Nov. 24.—Masonic Theatre: Katie Patnam, 21st and 22d, to light houses. Oliver Doud Byron comes to-morrow (Monday

THE NEW YORK MIRROR

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NEW YORK, NOVEMBER 29, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—The Octocoon.
WALLACK'S THEATRE—Our Girls.
ACADEMY OF MUSIC—Italian Opera.
GRAND OPERA HOUSE—Edwin Booth.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Fatinitza.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Pantomime.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Gaiety's French Opera Co.
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (Wm. Wm.)—Our Boarding House.
HAVERLY'S (Brooklyn)—The Tourists.

MIRROR LETTER-LIST.

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Adrian, Rose	Joyce, Laura
Aldrich, Louis	Leighton, Louise
Adele, Helen	Levy, Cornelia
Belden, Clara	Levanon, Alfred
Byron, Oliver Dond	Mackay, F. F.
Burns, J. T.	Maeder, Fred G. (2)
Belgarde, Adele	McClough, John (2)
Bascomb, Hennie L.	Mitchell, Muggie
Burgess, Cool	Murray, John
Cavendish, Ada	Mackenzie, Chas. B.
Collier, J. W. (2)	McKay, Andy (2)
Congdon, Stella	Nash, Geo. F.
Church, Edw. A.	Norton, John W.
Dargon, Augusta	Osborn, Rose
Daly, Augustin (2)	Oates, Alice
Dobson, Frank	Ratlidge, J. P. (3)
Delmar, Emily	Rowe, Geo. Fawcett
Farrell, Minnie	Rogers, Genevieve
Florence, W. J.	Shandley, Lillie
Freeth, Nina	Steele, John
Frohmman, G.	Stevens, Chas.
Fraser, John (3)	Scott, Lester F.
Gayler, Frank (3)	Schwab, Fred
Gardner, Kitty	Sessions, Edith K.
Gordon, Lou (2)	Sanger, Frank
Gates, Low E.	Tenple, Louise
Grau & Wolfsohn	Turner, W. D. (3)
Hall, Fred D.	Ulmer, Lizzie May
Hall, Clinton	Vague, Elsie
Hamilton, James (2)	Waller, D. R.
Henderson, R.	

To the Profession.

There is only one NEW YORK MIRROR, and it is the leading dramatic newspaper of the United States.

We have a few weak imitators who even go so far as to attach "Mirror" in some form to their heading in an effort to gobble up stray subscriptions and advertisements intended for the NEW YORK MIRROR.

The strong, healthy, vigorous NEW YORK MIRROR cares nothing for these "weak inventions of the enemy," but it feels it a duty to warn the profession against imposition and fraud. Address all communications: NEW YORK MIRROR, 12 Union Square, N. Y.

Let Us Give Thanks for These.

To-morrow is an appointed day for a formal return of thanks to the Divine Ruler for the blessings He has given us. Its coming has been signaled for a week past by a slaughter of the innocents. It is an ever-welcome day of feasting and general festivity. There is no fasting. We forget all the plagues of life for the nonce, and from the dignified statesman to the street beggar in rags, all are sure of a square meal.

All classes of society find cause for thanksgiving. The pastors, because their guild has been tolerably free from scandal the past year. The politicians, because they will have a rest until next Fall. The doctors, because the late warm spell "bullied" the pill market. Clothiers have reason to be thankful; the cold snap has given an impetus to their trade. The plumber views the "snap" in a different light—'tis the snap of the pipes that makes him a richer and "solder" man. And then the high-liver is grateful for other "snappings." There are the lucky people who have "soft snaps"—they should be grateful. The "snap" manager, too, should be thankful for the "big gest house of the season" to-night. (We didn't think there would be so much "snap" in this article when we started out to write it.)

The actors should be especially thankful. 'Tis some time since so many of them were in employment. Reports of good business come from all over the land. Good crops have made the Granger happy; and the Granger seeks the "show"—and so does his poor player who has struggled

through a long Summer, wearily and anxiously watching for a sail, and catching a glimpse of nothing but half-rigged "Pinafores," is gladdened with a week, a fortnight, or a month's engagement. To him this is indeed a season of thanksgiving. He is sure of Thanksgiving cheer at his board, however humble. It may not be so bountiful as that of a Palmer, a Henderson, or a Boucicault, but it is as thankfully received, and possibly better enjoyed. Many a Trip-let family finds its Peg Woffington.

The manager is sure of a full house, and in the fullness of his heart—and pocket—he should be thankful. He should be grateful, thankful, watchful, careful—and verily should never find himself "full" in any other sense. As he eats the apple dumpings of affluence he should not forget those who are picking the herring-bones of poverty. There's Bob Miles of Cincinnati—he's on the high road to fortune. In addition to his Grand Opera House he has a Pinafore craft on the dramatic sea that has never struck a snag. He should humble himself before the Throne in all humility. John T. Ford of Baltimore, Washington, Philadelphia, and all through the provinces, is one of the luckiest of managers. He was among the earliest and most tenacious Pinafores. He has made it pay in a juvenile way, and not forgotten Fatinitza. He has cut it very fat all through, and dollars and dimes have poured into his coffers in a steady stream. Let him pour out thanks in proportion. Spaulding and Norton of St. Louis; Dave Bidwell of New Orleans; Abbey of New York, Boston, and a little of Philadelphia; Locke of San Francisco; Palmer of New York—all these have been coining money, and they should not be slow in rendering up thanks to the One who has vouchsafed them so many plums for their pudding to-morrow. Haverly's piety is in keeping with his enterprise; there is no use in nudging him. The noonday prayer-meetings of the Mastodon Minstrels, the saving and other graces of his Church Choir, the psalm-singing of his Georgia Genuines, with such a sweet savor of Methodism about them; the Juvenile Pins, who mistake him for a Sunday-school superintendent—considering all this, we come to the conclusion that his goodness is not to be questioned. We have no need to point him the way.

The playwrights have especial reasons to be thankful. Bartley Campbell has scored two big successes this season—My Partner and The Galley Slave. Besides these he has other plays on the road. Gilbert and Sullivan are with us, and their respectability was at once established when the Josh Hart gang began to throw mud at them. Boucicault should be thankful that he got rid of the cares of management in time to save his health. Cazauban's last French adaptation is one of the successes of the season, and is packing the Union Square. There have been two or three dramatic failures at the Fifth Avenue—but look at the experience the callow authors have gained! Sydney Rosenfeld's Dr. Clyde is doing well at the two extremes—Boston and San Francisco. He certainly should not be niggard in his thanksgiving, for he started a dramatic newspaper last Winter and emerged from the wreck with a new spring suit and silk umbrella. Fred Marsden receives his royalties from Lotta and Joseph Murphy with solacing regularity. He has much to be thankful for, and we hope that his piety will not desert him at this season. America has not been prolific of successful playwrights, and the few that are in luck this year should down on their marrow-bones and thank the Great Giver that their lines have fallen in pleasant places.

The sun of the circus season is setting in a blaze of glory. Most of the managers have made money. True, they have impoverished many towns and villages, but the good times are favorable to a speedy recovery. The circus blight has fallen upon the traveling companies with an effect no worse than usual—and for this let us be thankful. The dignified elephant and the meek camel will soon be enjoying the "stable" comforts of Winter. The bold lion (so bold on the canvas, so sleepy in the cage) will soon seek his "lair" (of straw), there to pass a season of lethargic inactivity. Parents throughout the land will be thankful that the caravan is moving in.

We have not the space to mention all the people who have cause for thanksgiving. But there's George Clarke; he's got an opening at Niblo's for his new Irish play. There's Harry Mann, manager at Haverly's—he's sailing along in the smoothest kind of water. That plucky woman, Mrs. Laura Byrne; she's got rid of a—well, we'd have to borrow a few terms from the D—N—to describe it. However, she is to be congratulated on being rid of it. And we hope that another Thanksgiving will see her in possession of the journal founded through her energy and hard work. There have been the usual number of marriages in the profession. Those who find the yoke easy should be thankful. Those who don't—well, we don't interfere in family jars. Let them go and see Divorce.

The NEW YORK MIRROR is thankful for the liberal support it has received—in circulation and advertising. We are chock full of the latter. As for circulation, we are away ahead of anything in our line. And we intend to keep there. We have reached this position by hard work, by courteous treatment of our patrons, by avoiding all nastiness, and by making the paper so newsy as to be indispensable to those seeking information—trustworthy information, given without bias. We have met our reward, and are thankful.

The "New York Success."

It has become unnecessary, to insure attention, to have the line "New York Success" on the bills of a combination in the smaller towns. Provincial people are beginning to think for themselves. Their hitherto lethargic and somnolent intellects have awakened to the indisputable fact that they have ideas of their own as to what is good and what is not, and they have grown bold enough to express them without being sustained by the judgment of New York.

The metropolis has for a long time enjoyed the reputation of being the principal, in fact the almost exclusive community empowered to stamp a play approved or condemned. But recently—and at no time has this been more evident than since the opening of the present season—circles of criticism have boldly arisen without this pale in the outlying cities, and in a number of instances their judgment has been afterward endorsed by the critics of Gotham. This was the case with the Weathersby Goodwin Froliques, The Tourists and the Salisbury Troubadours. The last-named originally fell decidedly flat here, but afterward gained recognition on the road, and returned to captivate the public as well as the critics who had previously written them down. The Criterion Comedy Company did not require a metropolitan reputation; so with the Galley Slave and a number of other combinations.

This is as it should be. It does away with the expense of forced "runs" in the metropolis, in order that the label, "New York Success," might carry inspiration into the provinces.

For the general interests of the Drama, it is well the damning of a play does not rest wholly upon the tastes or prejudices existing within the critical confines of a single city. It is also pleasant to note that our press has gracefully acknowledged the merit of the performances that have been critically passed upon elsewhere, and it is hoped that a few more examples of provincial good judgment may be given us.

This is the season when the Amateur, the Fakir and the lum-lum p. c. sort of actor is in demand. The Amateur is preferred by the "snap" manager in preference to either of his competitors, on account of his good looks, youth and cheapness. The Fakir comes next in the scale. His value is depreciated on account of the bonus he demands—i. e., the payment of his little back bills. He would be unable to carry his "props" with him unless this was allowed. The lum-lum p. c. is the foreign importation of the eye-glass variety. Negotiations are generally opened by his demanding an increase in the "liberal salary he received on the other side, you know—cawn't think of anything less." After the alternative of dropping 80 per cent. or not going out at all is squarely placed before him, he gracefully yields, and receives less than anybody else. And then the Amateur, the Fakir and the Lum-Tum become members of a happy family—happy on the first salary day, anxious on the second, and thoroughly discouraged on the third. The powers of endurance of the Fakir now stand him instead, and he is back on the Square days ahead of his competitors.

The Dramatic News announces that Mr. Byrne's new daily, Truth (?), will appear Dec. 2. It is rumored that the enterprise has the substantial backing of Mr. Josh Hart and the law firm of Howe & Hummel. It has been privately circulated that among the early numbers will appear a biographical sketch of Mr. John D. Townsend, a prominent member of the legal profession. As Mr. Townsend is very proud of his social and professional standing, he is no doubt just now looking forward with much interest to the coming sketch.

OUR PICTURE is little Minnie Palmer, the prettiest, youngest and sweetest of all the metropolitan favorites. Identified with so many New York successes, that her late great hit in Aldrich and Parsloe's My Partner at the Union Square Theatre, passed as a matter of ordinary occurrence. She has probably received more and larger offers to travel than any young woman on the stage. But her mother, who is her constant companion, has always said "No, we can afford to live without it, and until she can go as a star she shall remain in New York." And now that she has seen in which is the principal figure in the best wishes of the New Yorkers and public generally.

PERSONAL.

BURROWS—J. Burrows has made the biggest hit of his career in the title role of Dr. Clyde at the Boston Museum.

GARDINER—C. R. Gardiner went up to Syracuse last Saturday to see the "Strategists." He always has an eye to business.

HILL—Manager J. M. Hill is in the city. A glance at the advertising columns of the Brooklyn papers shows that he's around.

SARGENT—Sargent has a "white elephant" on his hands this time. Contempt of Court is bad enough, but he has something worse on his hands.

FORD—John T. Ford has been suffering from the Boucicault disease—i. e., overwork. He is now somewhat better and is attending to much of his regular business.

RICE—Manager Rice is looking up strong attractions for the Philadelphia Chestnut. His money and reputation are at stake, and he is up and doing in his new field.

EASTON—The Galley Slave played to \$500. How's that for Easton? Why, they welcomed one of the largest Pinafore companies there last week with a \$41 house.

WAKEMAN—Annie Wakeman made a "hit" as Lady Lundie in Man and Wife, at Jersey City last week. She will repeat the success she made, at the Wednesday matinee at Daly's Theatre.

BLYTE—Helen Blythe repeated her former success of Fanny Ten Eyck in Divorce, at Jersey City last week, the audience applauding the splendid rendition of the part very enthusiastically.

WHIFFEN—Tom Whiffen was sent to England after a juvenile man, and brought home Sir Wm. Magnayer; he was instructed to "bring the best or nothing." He succeeded; he brought nothing.

ELDRIDGE—Lillie Eldridge was offered the leading female role in A Celebrated Case in A. M. Palmer's traveling combination (this week in Jersey City), but other engagements compelled her to decline.

MACAULEY—Uncle Dan'l is having greater success this season than last. After many years of ups and downs in Louisville, it is pleasant to see the veteran of many campaigns having a tour of triumphal entry.

GEMMILL—W. D. Gemmill of the Chestnut Street Theatre, Philadelphia, has been very ill. Last Thursday night his condition was very precarious. We are pleased to say that the worst is over, and that he is improving. Let us hope that Philadelphia will be spared its most enterprising manager for many years to come.

THE ARCH—The rumor that the "Old Drury" of Philadelphia is closed is untrue. It has been closed but one week since the season fairly set in. Mr. Chantrau is playing there the present week, and a young man named Mendum is still sending out letters with his name at the bottom as manager, offering time to attractions.

WALLACK'S—Have in rehearsal a good old-fashioned melodrama. His patrons are getting sick of the thin diet now being given them, and are manifesting their displeasure by quietly staying away. The management is rushing the new play, but it must be some days yet before it will be ready, and more "paper" will be necessary to keep up appearances.

MC CONNELL—The "National Printing Company" of Chicago, is in the city. He takes his "Thanksgiving" in Boston—a long trip for one meal; but Major Pond insisted, and Mac gracefully yielded. The Major has secured important attractions from Europe, and it is quite possible a little business will be digested with the dinner. He goes to Europe in February. Friend McConnell will be back in Chicago next Monday.

BUSH STREET THEATRE, SAN FRANCISCO—This house is said to be one of the handsomest in America since it is rebuilt. Manager Locke has spent over \$20,000 on rebuilding and redecorating the interior, while the owner of the property has expended an equal amount in rebuilding the front, thus giving an entrance twenty feet wide and about fifty feet in length. Colville Folly troupe are still playing there.

SEYMOUR—Incidental to the complete success of Rosenfeld's Dr. Clyde at the Boston Museum, it is but just to state that Mr. William Seymour has proved himself to be one of the most efficient stage managers in America. In the face of the awful "mull" made of the piece at the Fifth Avenue Theatre, William Seymour's mastery and triumphal generalship becomes a masterpiece. The Boston critics speak of this young man as the "Napoleon" of stage managers! Boston is nothing if not appreciative.

GERSTER—It took the New York critics, the NEW YORK MIRROR among the first, to discern the unmeasured greatness of this now famous diva. Although she is still under the management of Col. Mapleson, he has received such tempting offers for her from St. Petersburg that he is dazed by his brilliant prospects and puzzled to know how he can fulfill his promises to his American patrons and still scoop in the enormous amount of money offered for her. Patti has received as high as \$2,000 a night in the Russian capital, but now her successful rival is offered a third more. It seems almost incredible, but it is still a fact, and it is more than likely that we shall have to be content without her. It is hard, but under the circumstances we must gracefully submit.

PROFESSIONAL DOINGS.

—J. M. Hill is stopping at the Union Square Hotel.

—E. F. Benton of the Opera House, Rochester, is in town.

—Julia Jefferson plays with Minnie Palmer Thanksgiving night.

—Lotta's Southern trip far exceeds any previous record. It was simply immense.

—B. T. Ringgold has replaced Sir William Magnayer in Mackaye's Iron Will.

—Last night (Tuesday) was the hundredth performance of Enchantment at Niblo's.

—James H. Russell, manager for Mahn's Fatinitza company, arrived in town Tuesday.

—P. H. Butler, manager of the new Opera House, Boston, is in town booking attractions.

—The Tourists will probably return to New York in January for a long engagement.

—Joseph Brooks, manager for John McCullough, will arrive in New York to-day (Wednesday).

—Pearl Eyttinge is playing this week at the Novelty Theatre, Williamsburg, in Our Boarding-House.

—The negotiations for the appearance of Marimon were all made from here by cable, and cost over \$2,800.

—John J. Ince, recently with the Tracy Titus English Opera, goes with Minnie Palmer's Boarding-School.

—Congress meets in Washington, Dec. 1. The sole theatrical attraction will be John McCullough at the National.

—Minnie Palmer's Boarding-School combination opens next Monday week at the Gaiety, Boston; thence to Jersey City.

—John A. Stevens has returned from the South, and is the present week in Philadelphia. He reports this the best of his many good seasons.

—Robert McWade is again in trouble in the Northwest. His business has been quite bad of late, and prospects anything but encouraging.

—Mary Anderson is in St. Louis next week. Her entire season has been good and her tour in the Northwest partook of the nature of an ovation.

—Mary Anderson is doing the biggest business ever known on the Kansas and Missouri Circuit. At Kansas City hundreds were turned away.

—J. V. Melton was accidentally stabbed in the eye by Gustavus Levick, while fencing with him in Othello, at the Grand Opera House the other night.

—Barney Macaulay plays this week in his own theatre in Louisville. His season, both in his theatre and on the road, has been remarkably successful.

—The management of the Union Square traveling combination expect to make \$25,000 this season. It is certainly the finest combination on the road.

—At Niblo's they are getting ready for George Clarke's new Irish drama, with himself as the Irish hero and Lillian Cleves Clarke the leading juvenile.

—Miss Etta Farrar, formerly of Washington, a lady of fine presence and decided ability, is studying in New York, intending to make her mark in the profession.

—Clinton Hall Strategists open at the Broadway Opera House next Monday. The provincial press are unanimous in their praise of the comedy and the manager.

—Collier's Union Square company are at Bidwell's Academy of Music, New Orleans, this week. Their business is very large and the enthusiasm very demonstrative.

—Gran's Fatinitza has made a hit in Detroit. The town is wild over it. The spirits of Laurent, Correlli, etc., are consequently away up. They've had a rough siege of it lately.

—Den Thompson is next week with Manager Theall in Williamsburg. It is fortunate for the management that their new gallery is completed because he always tests the capacity of the theatre.

—Haverly has engaged the Madison Square company to produce Mackaye's Iron Will at his Brooklyn Theatre, week of Dec. 8. The play has met with a brilliant reception everywhere.

—Boston is waking up to a lively appreciation of theatricals. Last week all the theatres did a good business. Now that The Black Crook is off the boards, the other managers heave a sigh of relief.

—Dr. Clyde has scored quite a success in Boston. In fact, Manager Field has withdrawn all future announcements. Sydney Rosenfeld is to be congratulated on the well-earned reward of long and patient work.

—Agnes Herndon commences her regular season at Richmond, Va., Dec. 15, in Bartley Campbell's Fate. She has a strong company. Leonard S. Outram, late of the Bandmann party, is engaged for the juvenile part. Miss Darcy is also in the cast.

—The Galley Slave will keep its present title. A change to Wedding Bells was considered, but Mr. Campbell has wisely decided to retain the present title, inasmuch as the piece has been so favorably noticed by the press, and it would be unwise to jeopardize the popularity already gained.

—The water-proofing in the Madison Square Theatre pit has delayed the structure still further. The stage is shortly to be hung, and the opening will occur inside of a month. There will be no doubt about the elegance and artistic beauty of the Madison Square.

—Lytell, the comedian, says he never played Greppo to so much appreciation as he did at the Globe (Boston) last week, but, he adds, very tersely, there is such a thing as "too good"—much appreciation! The ladies in the packed audience were as few and far between as four-leaved clover in a garden, and Lytell don't seem quite quite happy in consequence.

—Enchantment opens at the Globe, Boston, Xmas week, and will be played a fortnight. Amy Lee and Sadie Bigelow will be leading members of the troupe. All the scenery, such as it is, will be transported from Niblo's. The "Crook" will open against Manager Abbey's monster pantomime organization at the Park, which will make things lively in Boston.

—Haverly's Church Choir and the Boston Ideal seem to be the only Pinafores that are now doing well. The superior excellence of these two companies, coupled with the names of such prominent managers, makes them go. The fame of Tompkins and Hill in New England is widespread, and they do not venture away from that field; consequently Haverly has the balance of the country to himself.

"TRUTH."

COMPREHENSIVE BIOGRAPHY

OF

C. A. BYRNE.

TENDERNESS FOR EVERY REPUTATION BUT HIS OWN.

And Careful for Everybody's Comfort, Except His Mother's and His Relatives.

"And put in every honest hand a whip, To lash the rascal naked through the world."

Personal journalism never had a warmer advocate than C. A. Byrne, nor private character and all the sacred associations of life a bolder, more barefaced enemy. Fresh from the gutter, an exponent of the slums of social life, he had a natural antipathy to all that was pure and good and ennobling. Devoid of the slightest vestige of delicacy, he struck at Booth across a father's bier, and heaped verbal filth upon the grave of Edwin Adams. A parasite, feeding on the profession, he coined money out of the misery of poor women, whom he hounded with a pitiless publicity, and built in a few years a monument of journalistic indecency that was his pride and should have been his shame. Feared by a few, he was hated by all.

Believing his past forgotten, he posed before the public as a reformer of the stage and society, and while he penned philippics against wantonness, he, reptile-like, outraged a gentleman's hospitality and ruined a once happy home.

We have stated these few facts by way of preface, and as a sort of apology for the bit of biography that follows, knowing how hard it is to handle so unclean a subject without offending sensitive readers. We feel it our duty to publish the record of this brazen fellow, who, mistaking flippancy for brilliancy, has done so much to besmirch and lessen the dramatic profession in the opinion of the world, who now proposes to publish a daily paper with the sacred title of "Truth."

We propose to give him a taste out of the chalice he has held up to so many lips. Fond as he is of biography, he cannot possibly object to a chapter from his own checkered life. In order that no injustice may be done him, we have been careful to secure documentary proof corroborating the statements herein made, and have sedulously avoided anything like recklessness of assertion.

Byrne denies having been born in Ireland, and claims England as the place of his birth, although his uncle rejoices in the Hibernian appellation of O'Farrell. Reared a Roman Catholic, he denies that also, and, while charging the Church of England with his early tuition, makes a boast of his infidelity. His first appearance in New York was in an umbrella store, where he eked out a miserable existence until he embarked in the tobacco trade, selling cigars by retail. Having a ready pen, and a great deal of assurance, he sought and obtained a position on the repertorial staff of the Herald as a space writer.

Poor, ragged, aye, often penniless, he led a wretched life in the lowest Bohemian haunts of the city. One day, in a fit of desperation, he wrote an imaginary interview with Real, the alleged murderer, in which he made the poor fellow confess the crime of which he was accused, and for this he received a few dollars from the Herald. It is currently believed that he placed the halter about this poor fellow's neck for a stipend. On the day he is said to have seen Real he went to Greenwich with Josh Hart. Of course, Real denied having made any confession, and Byrne was called to substantiate his printed statement. With that coolness that is so characteristic of him, he faced the doomed man and reassured his story, thereby raising the question of veracity between them.

Real, with choking voice and streaming eyes, declared Byrne a liar; but the poor wretch was behind prison bars, and Byrne, taking advantage of the fact, was pitiless in this, as in all things.

A scandal concerning a piano, in which Byrne figured to some disadvantage, led to his discharge from the Herald, and after this he was attached to the Sun for a brief period.

Finding himself driven to extremity, he prevailed upon Josh Hart to start a theatrical newspaper, and the Dramatic News came into being.

Realizing that there was a morbid love for scandal, and believing in the efficacy of personal attack, he made the News a weekly epitome of filthy details and miserable innuendo.

But why follow the history of a sheet that is already well known?

As a mercantile speculation it was a great success for a season, and Byrne, for the first time in his life, was in receipt of a goodly income. From not having anything to eat, he began to dine at Delmonico's. From walking all night, roofless, through the sheets, he betook himself to driving daily through Central Park. He affected all the airs of a cheap swell, and the money he secured by wringing the hearts of weak women like Clara Morris and wounding the sensibilities of gentlewomen like Mrs. Florence, was expended in display.

At this time his mother, Mrs. Agnes Byrne, living at 188 East Sixty-fourth street, was actually in a state of abject poverty, closely bordering on starvation. Cruelly forgetting the tender ties that should bind a son to his mother, he treated her with cold neglect.

Let any one suppose we malign him in this, we submit the following copy of a letter sent to Byrne by his mother in which she appeals for a few dollars with which to purchase food and pay a moiety of rent. But here is the letter:

188 E. 64TH STREET.
CHARLIE DEAR:—I have come down for that. I have had to lock up the place. No business could stand in this way. You see I cannot come when I like. You know I have no one to leave.

I have had scarcely anything to eat to-day. I can't help it, the man sees me crying. Oh! I could only live. I would never come like the beggar I am. I am a beggar, and you make me feel it, too. Just the price of one advertisement a week out of the many you have while you—well, never mind. Can you send the \$2 by post, and can you let me have \$2 more toward my rent? I can't do much till the Fall, when I hope to God to pay my own way.

MOTHER.

Could there be anything more infamous than this?

A son rolling in the lap of luxury, while his poor old mother sat in a wretched abode, almost within the sound of his own carriage wheels, crying for bread.

"I have had scarcely anything to eat to-day!"

Possibly that very day Byrne dined at the Cafe Brunswick.

Nothing in all the lurid pages of Zola affords such a cruel contrast; nothing within the whole range of romance is more fearfully pathetic.

"I am a beggar, AND YOU MAKE ME FEEL IT, TOO!"

This from a mother to the moralist of the News.

"I can't help it; the man sees me crying."

Crying for bread! Can such things be in a land of plenty?

The price of one advertisement, which he would not miss, would be a blessing.

Enough!

The story is too sickening to dwell upon.

It conveys its own moral; it is unnecessary to point to the natural deduction.

In order that this record may be complete, we append two precious missives from one Peter O'Farrell, Byrne's uncle. The first is merely given to prove the identity of the writer of the postal card which follows:

CHICAGO, ILL., May 23, 1873.

DEAR CHARLIE:—You will be surprised to hear from me, if I have not written during all our long years of separation, it was principally because I had not any good news to tell you. Ever since I left Melbourne it has been a mere struggle for life with me. I have found it utterly impossible to get on without any capital. I was a great fool for ever leaving Australia; at least without a few hundred pounds. Those there whom I befriended and helped to plenty of money, subsequently, in spite of all promises, quite deserted me. That rascally Archbishop Gould, who received in all about \$7,000 under my father's will, refused to loan me \$100, or even to answer my letter, when I applied to him. So with others. I twice saved Lane from insolvency by indorsing his bills, and enabled him to keep the Clums station, which is a large fortune to him, and he never offered to assist me with a dollar. Of course, I never applied to him. But there is no use referring to the past. I only wish I was back in Melbourne.

For years I have made my living—that is, eked out an existence by writing for the press; but salaries are low in this section, and for two-thirds of my time I am unemployed. My articles are never objected to, but my temper is such that I cannot get on in a situation unless I am allowed my own way. There is no field here for Bohemianizing; every paper has its little staff, and does not want outside assistance. In New York I think I could do better, as there is a field there for outside contributions of all kinds, including magazine articles. But I have not the means of proceeding thither. I have not fifty cents in my pocket. I have just enough for a meal, and how the next one is to be obtained I do not know. I wish you would give me your opinion and advice under the circumstances. I saw my sister Louisa in St. Louis last Fall. She told me that your mother was in England. I heard of your marriage. I hope you are happy and are prospering. Louisa told me that if I should go to New York I should hear of you at the Herald office. I therefore chance this letter to that place. I am so nervous to-day from anxiety and trouble that I can scarcely write. You will perceive this from the character of the writing. I should like to be in New York. I might be able to arrange to get back to Melbourne. With my fair education, activity (for I am as active as when I was half my present age) and experience, I can scarcely exist in this section. Mr. Corbett receives my letters for me. If you write, please put on the outer envelope the following address: Mr. William Corbett, 98 West Adams street, Chicago, Ill.

I hope you and yours are well. Your affectionate uncle, PETER O'FARRELL.

Sometime afterwards, finding that "Charlie" paid no heed to his kindly letters he changed the manner of his writings, and some interesting documents was the result. At last, hearing Byrne was in luck and in a fit of desperation he indited the following postal card which will be found very reminiscent:

Read it. Postmarked Cincinnati, O., April 7, 7 p.m. Addressed

CHARLES A. BYRNE, Reporter,

Care of "New York Sun," New York City, N. Y.

I am determined to wait no longer for payment of the money which you and your

mother, Mrs. Agnes Byrne, owe me. I picked you both from the gutters of London, and, under false pretences of repayment, I paid you and her passage (£30—\$50) to New York. Your mother did Mrs. O'F. out of £40 on the voyage from Melbourne to London, and never repaid a penny. When your father, Joseph Charles Byrne, embezzled the moneys he collected for the Melbourne Herald, I paid the amounts to save exposure and prosecution. After your uncle, your mother's brother, Henry J. O'F., was hanged in Sydney for shooting Prince Alfred (the Duke of Edinburgh), I did all I could for you and your mother. What has been your and her return? In London you and she did me out of my watch, my chain, ring, two gold pencil cases, etc., and now, when you are doing well and I poor, you do not offer to reimburse a cent. I am now reckless from bad treatment, and as pitiless as you are dishonest. Unless I receive the \$150 I shall take action against you and your mother in New York. Unfortunately, the witnesses are in London, but I shall expose you. Express the money. If you are not wholly dishonest and depraved, to your good, your saintly aunt in New Orleans, who will send it to me. I would not condescend to receive a line from you or your mother. I place no signature to this, as I am ashamed of your connection. As I do not know your address, I shall keep mailing copies of this to different addresses until one reaches you and you are heard from.

DURING THE WEEK.

The distinctly American Pantomime company, with the seal and mark of Maffitt and Bartholomew, opened Monday evening, 24th, at Fifth Avenue Theatre, and to good business. It is always most invidious to establish comparisons or contrasts, and the attempt to liken Mr. Maffitt to this or that disciple of the original Momus, is only setting together things having the utmost disparity. He is the most mirth-provoking and dextrous clown of pantomime th country ever produced, and gives to this generation an example of the Grimaldi who pleased the by-gone age, and who was a fit subject for embalment by such a pen as Dickens'. The story without words requires more genius for its interpretation than the one which appeals to ear and eye, and clown in pantomime to please the critical public and fill the bill, must be a comedian of the highest order. And Mr. Maffitt is supplemented by a thorough artist in the person of Bartholomew, so that the bill of Dame Trot, or, in fact, any other, could not fail to please, and, what is better, draw. The interlude or variety business of Dame Trot contains some excellent specialists. Carlos Dushaway and Frank Munroe, athletes, Williams and Sullivan, Irish character, and Melville and Leopold, eccentric instrumentalists, all contributed to an evening's entertainment. An allegorical tableau winds up an enjoyable evening.

At Hendersen's elegant Standard Theatre Von Suppe's drole of Fatinitza keeps the boards to exceptionally good houses. The "immortal William" never, or (—) did more for himself and patrons, during a flattering lapse of management, than now, notwithstanding the continued disadvantage of having to pack a prima-donna, who is no prima-donna. The announcement of Fatinitza as a pronounced success is all right enough, as far as score, libretto, instrumentation and general cast go to the Standard. Every accessory, save one or two, and they, too, pronounced, has been suited by a careful forethought, and so pleasing is the general result that the amusement-goers seem to ignore everything, except the praise-worthy and enjoyable features. The new (that is, to New York) extravaganza of Princess Toto is underlined at the Standard as being in active preparation. Mr. Henderson is bound to follow up the lead located last Spring, and success is merely a question of adaptability. If the public is only complaisant, Mr. Henderson will meet all its demands.

At Daly's (New) Theatre, Bronson Howard's comedy of Wives runs the week till Friday, and then gives place to An Arabian Night; or, Haroun-Al-Raschid and His Mother-in-Law. There is a good deal of quiet humor to be extracted from the fact that, although Wives purports to be a sort of adapted, consolidated translation from the French, by Bronson Howard, it is really a clever olla podrida of the comic dramatists of the Restoration; Congreve's Country Girl being especially favored in selection. The play was most magnificently mounted in the most elegant and comfortable theatre of the country, with every appointment guarded by Mr. Daly's well-known judgment and cultivated taste. Starting out with the intention of not acknowledging the existence of such a thing as a minor detail, Mr. Daly has given to the smallest item of dress or dressing that care and attention, which only can make a complete and presentable tout ensemble; and it is gratifying to know that the theatre-goers of the best classes of New York are signifying their approbation of his efforts by increasing interest and attendance. The new play announced will be produced in a manner creditable to Mr. Daly's reputation and theatre, and that is saying a good deal.

At Abbey's Park Theatre Joe Emmet (on the bills, Mr. J. K. Emmet) entered on another week of usual success, playing last week, and so far in this, satisfactory business. The hand that writes this paragraph, wrote, in 1869, in Buffalo, on the occasion of that actor's first appearance on the legitimate stage, "Emmet is a success," and the lapse of ten years has proved the pecuniary sagacity of the expression, for Emmet has made more money for himself and managers than nine of ten of the stars of the last decade. The attendance at the Park Theatre to laugh at and applaud Fritz in Ireland, is a succession of displays of "standing-room only," and a state of affairs equally satisfactory to Mr. Abbey, Mr. Emmet and their delighted patrons.

The Union Square Theatre is hardly big enough by half to accommodate the thronging citizens who take an interest in French Flats. Not only the humor of the play and the complete and presentable tout ensemble to the entertainment, but the sort of home feeling the drama presents to this age of Bedouin Arabs and hounds of civilization, renders its attractions irresistible. There is no fable either about the "standing-room only" part of it. Not a night of last week or of this, up to present writing, has failed of its promised crowd. That French Flats will be as favorably located in other cities ere long is beyond a doubt, for it has all the designed and accidental attributes which recommend rollicking comedies to a jovial world.

The Academy of Music, under direction of Col. Mapleson, is devoted this week to four presentations of Italian Opera. On Monday evening Aida was sung with the same cast as on its previous representations, and to full boxes. On Wednesday, Carmen; on Friday, Mignon, with Mme. Ambre in the title role; and on Saturday, Nov. 29, matinee, Linda di Chamouni.

The Mulligan Guard's Christmas, the newest thing with Harrigan and Hart at the Comique, is likely to meet with as much favor as any of the productions which have preceded it. Some thirty very clever people are engaged in its representation and fun runs rampant throughout the evening. The piece sparkles with comical incidents, new songs, dances, etc., is admirably mounted, appropriately costumed, and has already scored a big hit. Harrigan and Hart, John Wild, Billy Gray, John Queen, Welsh Edwards and many other old favorites appear. The variety olio is contributed to by John Wild, Billy Gray, Jennie Morgan, a talented vocalist; Goss and Fox in a laughable act, and Ed Barry in motto songs. A grand time at the matinee on Thanksgiving Day.

At Tony Pastor's business continues good, and the programme for the week is fully as entertaining as any of its predecessors have been since the opening of the house. Murphy's Wedding Day, incidental to which is the parade of the Rafferty Blues, has proved an excellent attraction, and the Murphys, Shannon and Mack have gained many well-wishers among Tony Pastor's patrons during their engagement. The new company includes Maggie Benson, change artist; Jennie Benson, vocalist; Minnie Gough, character vocalist; Sheehan and Jones, the popular Irish team; J. W. Bingham, ventriloquist; John W. Ransome and Ella True, in a new German act; Prof. Sawyer, coprophonist; Crumley and DeForest, in their Jubilee; Belle Clifton and a host of others. The genial manager himself is singing several new songs with great success, and altogether a finished and novel entertainment is given at popular prices. Matinee on Thanksgiving.

This week concludes the Octoroon season of J. Newton Gotthold at Haverly's Theatre, to very fair business; the company took hold on the favor of the audience, for the play is very excellently cast and smoothly played, and carried off wealth and applause. For next week, Bartley Campbell's Galley Slave, a picture of wandering American life in Europe, is promised, with every prerequisite of company and mise en scene to give it thorough representation. It only needed a man of Haverly's genius to make the old Lyceum the success its location and good points promised. As the Wisconsin farmer said of his corn-crop and its cultivation, "It's more in the man than it is in the land."

Lent's New York Circus has been doing fairly and adding every new attraction within reach. Thanksgiving week is the prompter for putting on extra steam, and the engagement of Robert Stickney receives the encouragement it deserves. There's some hope for the Globe yet.

Dilettanteism could not have desired anything more enjoyable than the musical feast that was spread before it last Sunday night, at the Academy of Music, when Rossini's caricature of sacred music, the Stabat Mater, and its beautiful melodies were given for the second time, with the addition of the American first contralto, Anna Drasdil, in place of Annie Louise Cary.

It has long been a whim of this excellent artist to refuse all offers for an appearance on the operatic stage. Col. Mapleson has frequently tendered her an engagement, but she has invariably declined upon religious scruples.

Her appearance in the Stabat Mater was the success of the evening—being both an artistic and popular ovation. Her voice, throughout its compass, is a pure contralto. From B below, to G above the staff, her voice is even in power, tone and quality. The upper G, so rare and so often a mezzo-soprano tone, was in character and timbre a contralto note. There is only one other singer with such a quality of voice, and that is Antoinette Stirling, now in London.

Her delivery of "Fac ut portem" was a triumph; merited, as it was, by purity of tone, expressive delivery and artistic finish. Her phrasing was dramatic, clear and fluent. The air, Inflammatus, was delivered by Mile. Valleria with sweetness and telling effect. Holding full power of the C in alto with all the fullness of her beautiful soprano voice, far above the chorus supporting it.

The Cujus Animus was indifferently rendered by Campanini. It lacked vitality, and, though sweetly sung, was flat. Galassi was more successful; his Pro Peccatis was an admirable piece of cantabile singing. Mr. Behrens did not do himself justice; neither did the chorus distinguish itself. Taken altogether, this grand hymn of Rossini's was excellently sung. Although in character and treatment its brilliant texture shows its lacks devotional solemnity, yet it is well adapted to a sacred concert.

Haverly's Enterprises.

Before our next number goes to press, Haverly will have entered upon the last month of the most prosperous year in his managerial career. His Enterprises are coining wealth everywhere. Wherever one of them appears the report comes, "houses packed," "standing-room," "perfect jam," "largest house of the season," etc., etc. A stormy night has very little or no effect on the attendance. Barnum in his palmist days never showed half the enterprise of this ubiquitous manager. But there is no "humb" about Haverly's Enterprises. They are all they are advertised to be, and are the head and front in the amusement field.

The present week finds the Mastodons in Pittsburgh, and Manager Ellsler now here playing with Edwin Booth, is informed by telegraph that hundreds are turned away nightly for want of room.

The Georgians are in Memphis, and the same report comes from there—theatre to small.

This week finds the Church Choir at the Academy of Music, Baltimore. The Jurists in Omaha. Fanny Davenport in Chicago Theatre. Bartley Campbell in his New York Theatre, and The Tourists in his Brooklyn Theatre. Making seven attractions that should net him \$7,000 to \$10,000 on the week.

Frank Rogers has written an original play entitled, The Martyr of the Heart, for Frederick Fausling, who intends to make it the principal piece in his repertoire, this season.

MUSINGS OF THE CAS-MAN.

Of late years the ticket-sellers in our theatres have been dignified with the appellation of treasurer. The definition of the word, according to Webster's Unabridged, is "one who has the care of treasure." Managers as a general thing do not leave the charge of the ducats received at the establishment to the ticket-seller, nor has he any connection with the receipts, further than to receive and hand them over to his employer. The title of treasurer, therefore, though it no doubt falls with peculiar sweetness on the ears of the denizen of the box-office, is, in its misapplication, ridiculous and absurd. Let a spade be called a spade.

A young actor, a personal friend, wishing to "buck the tiger," visited a faro bank in the lower part of the city last Friday, and dropped there his entire week's salary. Having no ready money to purchase the necessary ulster wherewith to face the bleak weather that had just set in, he stood on the outskirts of the Square and commended himself. The happy expedient of pawning his watch suggested itself. For a moment he wavered—"Watch or ulster?" A fierce gust of wind swept through the leafless boughs of the trees in the Park, and he decided in favor of "ulster." In an hour the timepiece reposed on one of the capacious shelves of Simpson's establishment in the Bowery. He still wore his chain, watchless as to the end. And thereby hangs a tale.

He adroitly affixed to the vacant end a brass tag, such as are used to prevent the pilfering of hotel keys. Friday night, on the stage, in the midst of his best and most effective scene, the tag fell out of his vest pocket in full view of the audience. An audible titter ran through the house; the unfortunate young man blushed and confusedly put the luckless article back in his pocket, and did not recover his usual composure during the rest of the piece.

John Stetson of the Boston Globe Theatre stood in front of Niblo's the other night, in company with the nautical Tooker and Manager Gilmore. He was discussing the several principals in the Enchantment cast, and a passer-by heard the rival of Lindley Murray sum up Amy Lee in the following language: "She's just incomparable. She is the cunningest thing I ever seen."

One night Stetson was perambulating the lobby in front of his own theatre in Boston. A number of urchins were littering the floor with pea-nut shells. They aroused the ire of the disciple of Chesterfield. "Here, you duffer," he murmured, catching one by the collar, "get up into the gallery. You'll have this floor in a non compos mentis condition in a few minutes." The boy had a conclusion forthwith.

Mr. and Mrs. Chantran are playing in the provincial towns to-day, two and three stands. Each stars separately, though supported by the same company. Mr. Chantran delights the rurals with Kit, while his better half administers homeopathic doses of Parted. The public is given as much of her and the "American Author" as it will good-naturedly stand, then Chanty comes to the rescue and gathers in sufficient lucre to pay car fare to the next town. When Henrietta plays Mr. F. sits in a box and lavishes solitary applause and encouragement on her efforts; when he plays she takes the box and admires him. Clifton W. Taylence is always hovering in front, admiring each in turn. Taken altogether the triad may literally be called a Mutual Admiration Society.

It seems to be a universal rule that the stage doorkeeper of a theatre is gruff, surly and repellent. He is the terror of those pretty young men who desire that their cards or dainty notes shall be sent in to the actresses. He is the ogre of the ballet and the underlings generally. His grouches, I suppose, are one of the necessary qualifications for his office. Consequently, his gruff answers and disagreeable demeanor are excusable. Often beneath the rough exterior no doubt a kind heart beats.

The Philadelphia Times announces that Minnie and Lillian Conway, with Cornet Levy, are to form the nucleus of a party after the style of the Troubadours. What next? The two ladies named are the weakest possible people to be selected for such an organization, their talents lying in an entirely different direction. They are no doubt charming actresses in their line of business, but as Troubadours—spare us the infliction. Young ladies, if you won't stay at home, take my advice—Come to New York and obtain positions you can adorn, but please don't steal through the country to be pointed out as a Troubadour, a Reveller, a Frolics, or a what-not. Consider it seriously.

Really, this sort of thing is becoming alarming. By-and-bye others will catch the infection. How would Barney Macanley appear as Fred Vokes, the kicker. Imagine McCullough rejoicing as a little Virginia Den Thompson in the guise of Galley the Troubadour, or Booth as the "feller what had a mash" in The Tourists.

Archie Gordon has perpendicularly elevated his dorsal column about The Mirror's mild review of his pecuniary peculiarities. Why Archie should take so Gordon much trouble it is impossible to see, or why he should complain or threaten revenge against an innocent manager every time somebody tells the truth concerning him. Doesn't Archie wish he knew all about the ownership of THE MIRROR.

H. A. Stuart of Stowbridge & Co., lithographers, Cincinnati, is in the city for a few days, stopping at the Westmaster. They run 208 men, headed by Matt Morgan, and do more work than any other three houses in America. The quality speaks for itself.

Lively times in Brooklyn this week. Den Thompson at the Academy, John P. Smith's Tourists at Haverly's, the Frolics at the Park—three very strong attractions, "all on the laugh." The longest pole knocks the persimmons. It is a feast for Brooklyn and our advice is, "Take them all in."

Deutsch-Billy has gone up higher than "Gilderoy's kite"—not in a balloon, but in stocks.

DRAMA IN THE STATES.

(CONTINUED FROM THIRD PAGE.)

Is coming this way (via Mississippi) and shows in December.—The Florence in Mighty Dollar and Ticket-of-Leave are tremendously advertised for 27th, 28th and 29th. They'll play to large houses.

Georgia.

Nov. 21.—DeGlove's: Alice Oates will occupy the boards to-morrow night. Following are booked to appear: 25th, 26th, Frank Frayne comb.; 27th, Danites; Dec. 9, 10, Berta Female Minstrels; 15th and 16th, Maggie Mitchell; 19th, 20th, Macauley comb.; 22d, Kate Thayer's concert; 25th, 26th, 27th, Hattie Darling; 31st and Jan. 1, Bowers-Thompson comb.

FLORIDA.

Nov. 21.—The Florences in Mighty Dollar played here 17th, 18th and 19th, to good houses. The Frayne-Tiffany comb. played last night, 20th, to fair house, and will repeat to-night. Mrs. Bentz co. will appear 25th and 26th. Alice Oates Dec. 1.

Louisiana.

NEW ORLEANS.

Nov. 22.—Abbey's: Lotta and her company have played to her usual large business during the week. Zip was played the first five days, and Maudie the last two days of the week. The matinee to-day is a performance of one week longer.

Hall's: Collier's Banker's Daughter co. has also played to fine business.

St. Charles: Adah Richmond's co. commenced on Sunday. The attendance was perhaps the smallest that ever greeted a fresh attraction in this city. The fact is conclusively proven in this instance that it is utterly impossible to draw an audience to this theatre. Miss Richmond was obliged to throw up the sponge after the first three days. The old theatre will have to be rebuilt before our citizens will risk their lives in it. It is understood that Miss Richmond reorganizes and goes through Texas, although some of her best have left her here.

Items: Strakoski's Italian Opera co. at the Original Grand Opera House (or rather the French Opera House) and Cole's Circus on Canal Street.—The Frayne-Tiffany comb. follows Lotta at the Academy.—Florence is the next star at Hall's.

Texas.

HOUSTON.

Nov. 20.—Louise Pomeroy, supported by W. H. Leake and co., 14th and 15th, at Piller's Opera House, in As You Like It and Oliver Twist, to \$110 and \$195 respectively. Matinee, 15th, to \$88, when Adirondacks was the bill. Fine impression made, and next visit of Miss Pomeroy will double this time. She has improved greatly on her last season's performance, and has stepped right into popular favor. Leake has also made himself a favorite. The co. is well selected, and play evenly. McKee Rankin in Danites 17th and 18th, to \$410 and \$340 and well-pleased audiences. Saville English Opera co. will be here 22d and 23d in Pinafore and Bohemian Girl. The London Circus to 29th, 19th. The electric light was a success, and, being a novelty, drew largely.

Nevada.

VIRGINIA CITY.

Nov. 17.—Piper's: Frank Mayo, assisted by the California Theatre co., has been before our people for the past week in a variety of characters. Streets of New York, among comedians, is the favorite from his repertoire. He did a fine business.

RICHMOND.

Nov. 23.—Theatre: Mue. Bentz's co. drew a large house on the 17th. They filled the week out in Norfolk, Lynchburg, Danville, Wilmington, N. C., and Charlotte. Neilson 18th and 19th in Twelfth Night and Romeo and Juliet to large audiences. Closed until 26th, when Bessie Darling opens as Lady Macbeth; 27th, Hunchback; 29th, Ariadne; 30th (matinee), Lady of Lyons; Dec. 1, for four nights, Maggie Mitchell; 6th and 6th, the Rankins. Theatre Comique: Emma Minetta closed 22d; W. T. Stephens and Minnie Oscar Gray with their trained dogs open 24th. Business good.

California.

SAN FRANCISCO.

Nov. 16.—During the past week, business has been excellent at all the theatre, which of course, gladdens the hearts of the managers, and puts life and vim into the performers. To-morrow night the California Theatre will re-open under the old management. Frank Mayo will appear in his new play, written by Bartley Campbell, entitled, Van the Virginian. It is said to have been re-written for Mr. Mayo, to suit his style. Following is the cast as presented at the California: Van Dyk Vernon, Frank Mayo; Richard Calvert, Pope Cook; Cromwell Calvert, W. Lemon; Charles Knox, G. B. Welles; Pennington, E. N. Thayer; Annas Jingle, John Wilson; Jack, Willie Simms; Kate Calvert, Rose Osborne; Emma Jenkins, George Woodthorpe; Louise, Bella Chapman.

At the Bush, two extravaganzas of the Magic Slipper has run two weeks to excellent business, the house being crowded nightly, and the matinee not even standing room. To-morrow night the new burlesque of Oxygen, or Gas in Baroque Mode, will be presented for the first time in this city. Lizzie Harold and William Forrester have been engaged at this house, and will appear in the farce of the Lost Child. The popularity of this troupe is gaining nightly, and they will no doubt remain here for a long season.

At the Standard, the comedy of Dr. Clyde was received with hearty applause by an immense audience, "standing room only" being the sign displayed. It was played with excellent effect by one of the strongest companies that ever appeared at this house, including as it does, John E. Owens, Geo. D. Chaplin, M. A. Kennedy, Barton Hill, Russell Bassett, Adeline Stanhope, Gertie Grauville, Kate Denin and Annie Adams. It will no doubt have a long run, and Mr. Kennedy will be a happy man.

At the Baldwin, the plays entitled, The Day after the wedding, and Our Boarding House have been running the past week, to good business. This week, the American comedy of Saratoga will be presented, with a very powerful cast as follows: Robert Beckett, James O'Neill; Jack Benedict, Lewis Morrison; Papa Gandorpo, John W. Jennings; The Hon. William Carter, A. D. Bradley; Pere, Logan Paul; Sir Mortimer Muntague, J. O. Barrows; Cornelius Whetstone, J. W. Wilkes; Edie Remington, Miss Jeffreys Lewis; Olive Alston, Eleanor Cary; Lucy Carter, Blanche Thomas; Virginia Vanderpool, Jean Clara Walters; Mrs. Gaylover, Nellie Withenille;

Muffins. Mrs. M. Revel. The management announces that on November 24, they will produce for the first time in America, Forget Me Not; pronounced by the press and public of London, as the strongest play produced within the last ten years. On Sunday, Nov. 32, James O'Neill will take a benefit, when A Celebrated Case will be the attraction.

At the Bella Union, business is steadily improving, and will soon reach its old standard. Manager Crosbie is determined to present attractions that will draw the amusement loving people to this cozy little theatre. At the Adelphi, the house has been filled nightly to witness the production of The Sea of Ice, with Mollie Williams in two characters. In this play, Charles H. Mestayer has shown himself to be a very good actor, and entitled to a higher position than he now holds. This week, the drama of the Female Forty Thieves, will be presented.

Items: During the past week, the great wonder of the world, Millie Christine, has been holding levees daily at Library Hall. After this week, they will probably go to Woodward's Gardens a few days.—Adeline Stanhope does not return to the California Theatre.—John E. Owens has postponed his trip to Australia until some time in December.—The comic opera of The Sorcerer has run for the past two weeks at the Tivoli Gardens to crowded houses. Next week, the opera of La Fille de Madame Angot, will be produced.—Manager A. M. Kennedy will be the recipient of a testimonial benefit at the Grand Opera House on Saturday evening.—Kennedy's Juvenile Pinafore co. are doing an excellent business at Eureka.—Mrs. Laura Honey, who composed The Week of the Pinafore will take a benefit some time next week.

Minnesota.

ST. PAUL.

Nov. 21.—Opera House: The Bowers-Thompson comb. commenced their engagement of three nights and matinee 17th, presenting Lady Jane Grey. 18th, Hunchback; 19th, Mephistopheles in Petticoats. Court and Stage was given in the evening to the largest audience of the week. 21st, Milton Nobles opens for two nights and matinee. Haverly's Juvenile Pinafore co. booked for the latter part of November.

Canada.

TORONTO.

Nov. 22.—Grand Opera House: Monday and Tuesday, 17th and 18th, Mrs. Scott-Siddons in her select programme of readings. It being her farewell appearance in this city, she was greeted by large houses on both occasions. For next week, 24th, Daniel E. Bandman and co. of English artists. Royal Opera House: Monday and Tuesday of this week we had the ever popular Gus Williams and co. in his new play, Our German Senator. House filled each night. Tuesday and Wednesday, 25th and 26th, Barlow, Wilson, Primrose & West's Minstrels.

MONTREAL.

Nov. 22.—Academy: Bandmann opened a week's engagement 17th to fair business. Pinafore, 25th, for five nights, followed by Howard's Uncle Tom's Cabin.

Theatre Royal: Gus Williams in Our German Senator opened 21st, for two nights, to fairly good business. Anthony & Ellis' Uncle Tom's Cabin open next week.

Nordheimer's Hall: Mrs. Scott-Siddons 20th, 21st and matinee 22d, to good business. This being her farewell visit, she was heartily received.

OTTAWA.

Nov. 26.—Gus Williams and his farcical comedy co. of live artists turned in on the 20th, for one night only, John Rickaby, manager. Drew a very fine house, in fact, got over Herr Bandmann's best, and the reason why simply seems to be, that people, in these hard pan, matter-of-fact days, when they go to show for fun (I guess that is the best word in our language to hit it), and all they want is a good solid laugh.

Nova Scotia.

HALIFAX.

Nov. 20.—Harry Lindley opens the Academy next week with a dramatic co. from New York. Season will last about five weeks. Helen Adell is leading lady, and Harry Lindley leading man. London Assurance opening night.

THE VARIETY STAGE.

HARRY MINER'S.

A gigantic holiday programme, upon which appears the names of many popular specialty artists, has been prepared for the week. First on the list is Bryant and Hory, instrumentalists; Kelly and Ryan, Irish comedians; Louise Montague, the favorite vocalist; Haley and West, song-and-dance men; the Burgesses, sketch artists; Clark and Edwards, the merry Swiss couple; Dave Reed, the old "Shoo Fly" of Dan Bryant's Minstrels; Charles Hagen, Irish Comedian; Pell and Lewis, Ethiopian team; Fred J. Huber and Kitty Allyn, in a new act; Bobby Newcomb, the established favorite; Myron Calce, Tillie Malvern, Louis Robie, A. H. Sheldon and many others. Harry Miner's Pinafore has lost none of its sparkle, and may be seen throughout the week. Matinee on Thanksgiving.

THE LONDON.

On Thursday (Thanksgiving) evening, Manager Donaldson will celebrate the third anniversary of the London, on which occasion an extra bill will be presented, and the house beautifully decorated in honor of the event. This week we have the K. H. K.'s Emerson, Clark and Daly Brothers, who have an entirely new line of specialties; Watson and Ellis, in their laughable sketch; Maggie Gray, serio-comic; Fields and Hanson, in their musical act; Alice Bateman, in clog, waltz and jig; the Jeromes, in their sketch Comedy; Campbell and Burke, change artists; A. C. Moreland, in Divorce; Dick Parker, in new Ethiopian acts, and concluding with Dinklespiel's Blunders, which presents the prominent members of the company in comedy thoroughly genuine.

ABERLE'S NEW THEATRE. Manager J. Aberle has exerted himself more than usual during the past week in procuring attractions for Thanksgiving, and has supplied, in conjunction with his star, a very taking olio of specialty artists. Marie Zoe appears this week in the military spectacular drama, The French Spy. Her delineation is both interesting and entertaining, and in the sword combat she displays considerable skill in the "art defensive." Luna Aberle presents a selection of new ballads; the LeChair Sisters, song-and-dance artists; Levanon and Watson, vocalists; Maggie Weston, made impersonator; Senor and Madame D'Omer, in a grand passage at arms. E. W. Marston's comic farce, the Mistaken Fathers, is received nightly with screams of laughter. Next Monday, N. S. Wood in The Boy Detective.

THE VOLKS.

Manager Gieselberg is to be congratulated upon his signal success this week. The bill presented is truly a holiday collection and the house is consequently packed every night. Hallen and Hart lead off in a refined society sketch; then come Mabel Florence, character vocalist; Wingfield and Gregory, marvelous athletes; Nellie Thorn, serio-comic; Prof. Lorente, the celebrated illusionist, in feats of magic; Geyer and Mackie, acrobatic song-and-dance men; J. P. Sullivan, in popular songs; Moore and Lessinger, in Germanic good humor; Minnie Rainforth, motto vocalist; Ned Campbell, sketch artist; Sam Norman, the versatile actor, Wm. C. Cameron, the old favorite, and many others. The sensational drama, The Convict's Revenge, concludes this most excellent programme, which should be enjoyed while it lasts.

—Rice's Surprise Party opens at the Standard in January.

—George Middleton rehearsed the leading part in Fate to play with Miss Herndon Thanksgiving night, but when rehearsal was called on Tuesday George was too unwell to convey the exact meaning of the lines, and was excused.

—H. M. Bixby came to the front last week as a "solid man," put a large "ad" in a certain dramatic paper, that was willing to take it on chance, and engaged a company to support Marion Mordant on a starring tour. The company opened in Harlem on Wednesday. The manager, the "solid man," received a new experience—in fact more experience than money. He was seen the next morning for a few moments, but as he had a carpetbag in his hand, and has not been seen since, it is presumed that the carpet-bag contained all his wealth, and that he has been robbed—possibly murdered. The members of the company are somewhat anxious about him.

—Mr. Haweis, a leading London Episcopalian parson of the Broad Church type, has lately preached a striking sermon on the drama, in which he said: "Though the teaching may not be direct, no picture of human life can fail to be instructive, and the dramatist and actor are both responsible for impressions made. How incalculable for good and evil are these indirect teachings of the stage. How often a man has sat quietly and seen his own mean life sifted before his eyes—seen the Nemesis fall which was awaiting the close of his own career—watched tendencies in himself played out to the end, and paused. There are sermons preached before the footlights which go home, where the pulpit is unheard or unheeded."

—A serious accident occurred on the 3d at McFarland's Music Hall, Aberdeen, causing a thrill of awe to pass through the large audience assembled. Erno and Onza, two clever gymnasts, were the last to occupy the stage, and while in the act of performing a double backward turn on a stationary trapeze or bar suspended from the roof of the building, Erno's feet missed hold and both were precipitated to the stage. Onza struck against the footlights and fell into the orchestra, thereby breaking his left arm between the elbow and the shoulder. He was immediately conveyed in a cab to the Royal Infirmary, where he had the bone set, and is now progressing favorably. Though Erno seemed to have received a severe shaking, he was able to appear the next night.

—Manager Abbey is about to inaugurate a season of pantomime on a grand scale. He has already engaged Madist, Bartholomew and Fraser, and will organize a complete double company—two clowns, two Pantalons, two Columbines, two Harlequins, etc. The minor characters will make up a small regiment, while the paraphernalia to be used would fill a half dozen army wagons. The specialties will be the best and most expensive ever included in any one organization. In the troupe will be the Spanish Students, twenty in number, now in London. Negotiations have been opened with the Valjean Brothers of Paris, and others of equal prominence. The troupe will number nearly one hundred, and will open at the Boston Park Xmas week. Two of the principal scenes will be painted by Henry E. Hoyt. Nud. The tricks will be evolved from the brain of Robert Cutler, who has attained to considerable fame in this direction. It is estimated that the total expenses will be \$2,500 a week.

"Too Rough on Em."

One night, after the performance was over at the circus, a young man called on Chiarini and said he wanted to see him on private business. The old veteran took him into his private office, and received him with his usual politeness.

"I came up all the way from Carson to see the show, and I'd like to join," said the young man.

"Oh, I see," said the circus man. "You are a well-formed, healthy-looking young fellow, and I like to encourage such as you."

The youth's face brightened.

"You don't chew, smoke or drink, I hope?"

"Oh, no! honor bright—except soda and beer."

"You must leave off these bad habits. They weaken the muscles and paralyze the nerves. You can soon stop drinking; but your salary will not be large until you have overcome these tendencies. A little lemonade—circus lemonade—is all that I can offer you. Call at eleven o'clock to-morrow morning, and I will see what I can do. You mustn't expect over \$50 a week, though, at first. We never pay high salaries until we know just what a man can do."

The delighted Carsonite went away, and next morning was on hand.

Chiarini took him to a tent where three immense Bengal tigers were caged. Handling him a emmycomb and a pair of shears, he remarked:

"You duties will be comparatively light at first. You will go into the cage and carry the tigers down every morning, and about once a week cut their claws; keep 'em down pretty short, so that when they attack the tiger tamer, Mr. Wilson, they won't lacerate him much. Sometimes, but not more than once a month, you may have occasion to file their teeth. You just throw the animal on his back, and hold his head between your knees. If he gets rough, belt him on the nose a few times. Keep belting him until he quiets down."

"Haven't you got a vacancy in the art department?" asked the young man from Carson.

"Is art in your line?" inquired Chiarini.

"Yes," drawled the young man. "In the circus I've always run with I was employed to paint the stripes on the zebras. I killed so many tigers keepin' 'em straight that the boss wouldn't let me handle them. He said I used 'em too dashed rough!"

Chiarini swears that the terror from Carson shall have the first vacancy.

Card.

TO THE EDITOR OF THE N. Y. MIRROR: DEAR SIR:—As rumors have from time to time reached me to the effect that I am the accredited manager and owner of the Revelers, I take this opportunity to say that such reports are untrue, and that I have no more connection with that party than with the dozens of others for whom I am making dates. When I put a company on the road, I shall announce the fact over my own name. By giving space to the above you will much oblige, yours, etc., C. K. GARDNER.

DALE THE MAGICIAN.—At the Fair of the Seventh Regiment, in the new armory, one of the leading attractions is the appearance of Mr. E. J. Dale in magical soires and a spiritual medium exposure. Mr. Dale is an exceptionally clever performer of modern magic, even among such a constellation as Heller, Hoffman, Herrmann and Caseneuve. He was Mr. Heller's right-hand man for seven years, and to his ability and dexterity of manipulation not a little of the lamented artist's success was due. During last season Mr. Dale traveled through New England with most flattering professional and pecuniary success. At the close of the Armory Fair he will take route under most favorable auspices, his New York introduction and the favor accorded his exhibitions forming admirable guarantees of success.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S PARK THEATRE CO.—Philadelphia this week.

ADRIAN NELSON.—Cincinnati, Dec. 1, 2; Dayton, 4th; Cincinnati, 5, 6, 7; McKivick's, Chicago, 8, two weeks.

ADAM RICHMOND.—New York, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, two weeks.

ADAM RICHMOND.—New York, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, two weeks.

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ADAM RICHMOND.—New York, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, two weeks.

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ACT I.—HOME OF JESSIE FAIRLOVE.

"Oh, Henry, Henry! if you should love my daughter more than you do her mother!" David, a man of cheek. The teacher of the infant class. Jessie's fate. The recognition. "My Uncle, by all the gods!" The story of the will. The smoking lesson. "Oh, I'm so sick!" The discovery. David in love. The man who could never die. An original poem. A mysterious change. "Oh, murder—pepper sauce!" Gimmick as a fireman. A grand finale—"McDonnell's Auld Tin Roof." Miss Palmer, Mr. Scanlon and company.

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Jessie on a foraging expedition. "Who stole the chicken?" "How about those eggs?" Jessie as a map maker. The Professor's wig. A rise in hair. Captain Bombshell a new pupil. A man of firearms. That awful fly. An ear trumpet for a fish pond. "Curse that fly." The power of shoemaker's wax. The wrong man. A terrible dilemma. "Will you be mine?" A bad scrape. Samantha's secret. The examination. Fatal attempt at Pinafore. The Spelling Class. "What is faith?" Noah's Ark. "Do you take me for a fool?" "Fool is correct!" "Henry, it is your father's will!" "The Six-day Go-as-you-please."

MUSIC INCIDENTAL TO THE COMEDY.

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Special Notice.

Dramatic and Specialty Stars, without companies, having dates at Hamlin's Theatre, Chicago, Ill., are hereby notified that all such dates are off; the management having decided to play combinations only, in future. Managers of first-class combinations will please communicate by letter. Time all filled until January. J. A. HAMLIN, Manager.

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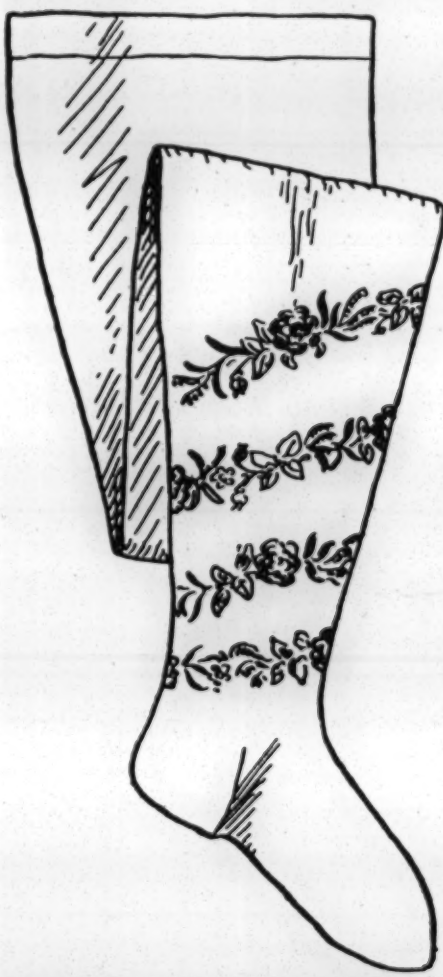
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G. A. MORTIMER,

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Pottsville, Pa., 26th; Mishler's Academy, Reading, Pa., 27th; Lancaster, Pa., 28th; Williamsport, 29th; Holiday St. Theatre, Baltimore, Md., week of Dec. 1.

THE FLORENCEIN THE
MIGHTY DOLLAR.

ROUTE 1879-80.

Montgomery, Ala., 27th, 28th, 29th, Mobile, Ala.; 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 21st, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; Jan. 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Iowa.

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WARNING TO ALL THE IMITATORS.

"He swears, but he is sick at heart;
He laughs, but he turns pale;
His restless eye and sudden start—
These tell the dreadful tale."

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"HE THAT THE JACKET FITS LET HIM PUT IT ON."

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THE COMBINED CITIZENS OF CINCINNATI CAPTIVATED. THE GRAND PACKED TO ITS UTMOST CAPACITY AT EVERY PERFORMANCE.

GRAND.—The Grand was packed last night to witness the strongest attraction in the minstrel line upon the road. Haverly's Mastodons gave a great show.—COMMERCIAL, Cincinnati, Nov. 11.

HAVERLY'S MINSTRELS.—As the curtains arose, one after another disclosing row after row of ebony artists, the remark was passed around the house: "Others can't do it like Haverly." The jokes were nearly all new, and almost every one was a hit. Altogether, we have no hesitation in saying that Mr. Haverly this season invites the public to the very best minstrel performance that has ever been presented.—CINCINNATI STAR, Nov. 11.

GRAND OPERA HOUSE.—Haverly's Minstrels drew another immense house last evening. The hits of the several artists were received with peals of laughter, and the troupe pronounced by all to be one of the very best.—CINCINNATI GAZETTE, Nov. 12.

BEHOLD AND WONDER!

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Figures Never Lie! Read One Week's Receipts!

WHEELING, W. VA., Matinee and Night.....	\$1,092 80!!
ZANESVILLE, OHIO.....	614 00!!
NEWARK, OHIO.....	435 00!!
COLUMBUS, OHIO.....	1,240 90!!
SPRINGFIELD, OHIO.....	664 35!!
DAYTON, OHIO.....	936 75!!

Total for Week.....\$4,983 80!!

Expenses for Week.....1,480 75!!

Profit for Week.....\$3,503 05!!

TEN WEEKS ON THE ROAD AND TOTAL RECEIPTS.....\$31,985!!

TOTAL EXPENSES FOR TEN WEEKS.....13,474!!

CLEARED ON TEN WEEKS.....\$18,511!!

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COLONEL PRENTISS INGRAHAM, Treasurer and Press Agent. "BUFFALO BILL COMBINATION."

HARRY WEBBERSupported by his own Combination, under management of JOS. A. GULICK, in
NIP AND TUCK.

A HIT IN CHICAGO, A SUCCESS IN INDIANAPOLIS, AND A ROOM ALL THROUGH THE ILLINOIS CIRCUIT.

HEUCK'S OPERA HOUSE, CINCINNATI, THANKSGIVING WEEK.

The INDIANAPOLIS SENTINEL, Monday, Nov. 18, says: "NIP AND TUCK.—A good audience for a rainy night witnessed the initial performance of the melodramatic comedy, Nip and Tuck, at the Grand Opera House, last evening. The play is one of the best of its school, and abounds in uproarious fun and striking situations. The plot is hinged upon the operations of a high-born adventurer, Major Arthur Tremain, who induces his wife (whom he married when she was a governess who had nursed him through a fever) to leave him for a few months until he marries a rich young widow, Lady Beaufort, who, he says, is dying of consumption, but whom he kills by slow poison after she has made her will in his favor. The comedy element is furnished by Nip and Tuck, two detectives, who are shadowing the

Major, the one from mercenary motives, and the other to gratify a desire for revenge. They are partners, but in this case are working at cross purposes, and this gives rise to a series of very amusing complications. Harry Webber, as Nip, and the various characters assumed by that active and ingenious individual, proved himself an artist of no mean ability. He was ably assisted by D. H. Fitzpatrick, who, as Tuck, did some excellent low comedy business. The trained donkey, Clip, also created a good deal of laughter. The company furnished fair support, and, with a large audience to stimulate the players, the performance would doubtless be even more uproariously funny than it was last night. Nip and Tuck will be repeated to-night, and there should be a full house to see it."

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MATINEES AT 2 P. M.

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Great Success of Bartley Campbell's Latest Sensation,

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The story runs smoothly and naturally to a legitimate conclusion, and the play carries with it from first to last the rapt attention and sympathy of the audience.—Phila. Inquirer.

The Galley Slave bears every evidence of being the work of an experienced dramatist, and nothing could exceed the cleverness with which the situations are handled or the delicacy of the pathos and humor. Every scene is a picture, every tableau has an effective conclusion, while the language often attains a high plane of rhetorical beauty. The enthusiasm was unbounded.—Phila. Press.

It was enthusiastically received and may be said to be the best play produced in Philadelphia in some years.—Phila. Ledger.

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